

JUN 28 1950  
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# SCREENLAND ANC

July

15¢

Hedy Lamarr  
*Really*  
surprised Me!

*By John  
Hodiak*

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# SCREENLAND

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ON THE COVER, ESTHER WILLIAMS, STARRING IN  
"DUCHESS OF IDAHO," METRO-GOLDWYN-MAYER FILM

JULY, 1950

VOLUME FIFTY-FOUR  
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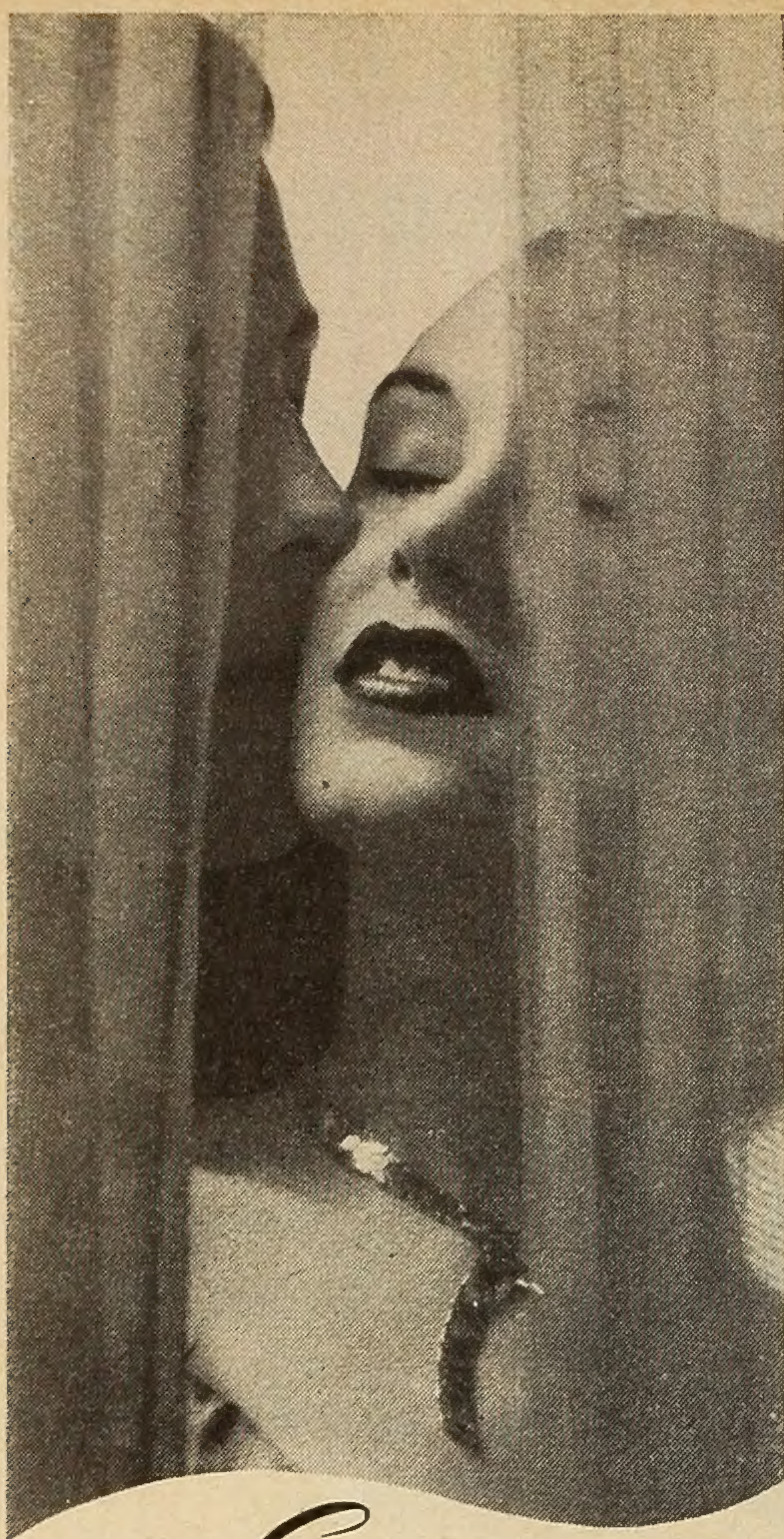
All the fun, all the sentiment, all the romance  
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BASED ON THE NOVEL BY EDWARD STREETER  
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VINCENTE MINNELLI • PANDRO S. BERMAN



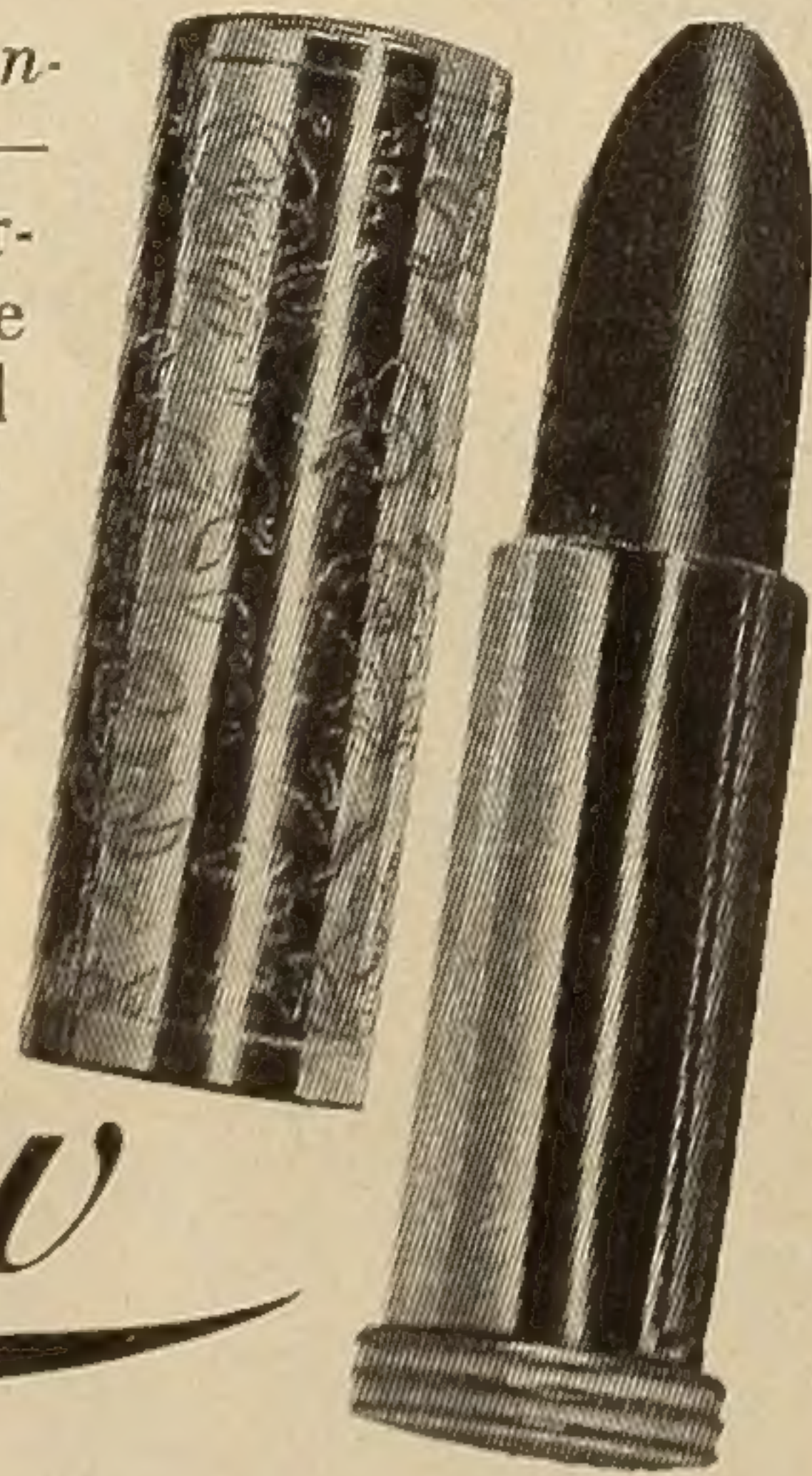


## for Enchanted Moments

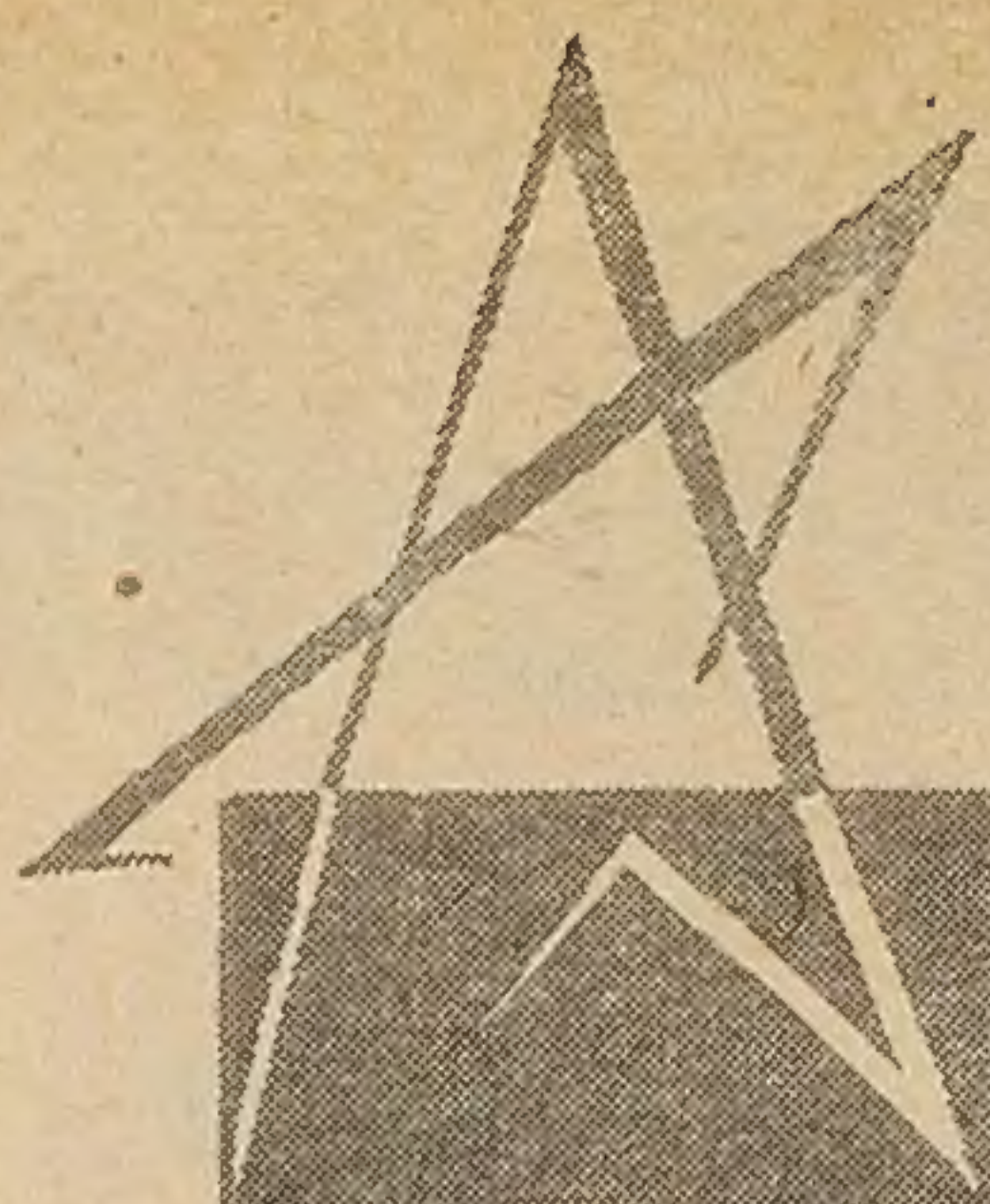
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(3) *Comes in enchanting colors—* the pink of perfection, Tangee Pink Queen—and six other glamour shades.



THE  
New  
Tangee  
LIP STICK



# Cobina Wright's PARTY GOSSIP



Gayety was the order of the day at dedication of Bing Crosby Stadium in Front Royal, Virginia.

THERE has been a midsummer madness for small theatre parties this season and all the stars are either treading the boards or getting their friends together to attend some performance in which a big movie name is taking a small footlight part for the fun of it.

There was a "straw hat" fever last year in filmland, too, but all the little theatres were in such faraway places as Santa Barbara, La Jolla and Laguna, making it impossible for a hostess to say,

Cobina Wright with Mr. and Mrs. Richard Todd at a press luncheon honoring the foreign star.

"Come to dinner and then we'll all go to see Bette Davis in her play."

If you wanted to see Bette Davis or Ruth Hussey or Jennifer Jones, you had to make an overnight stay at some little coastal inn.

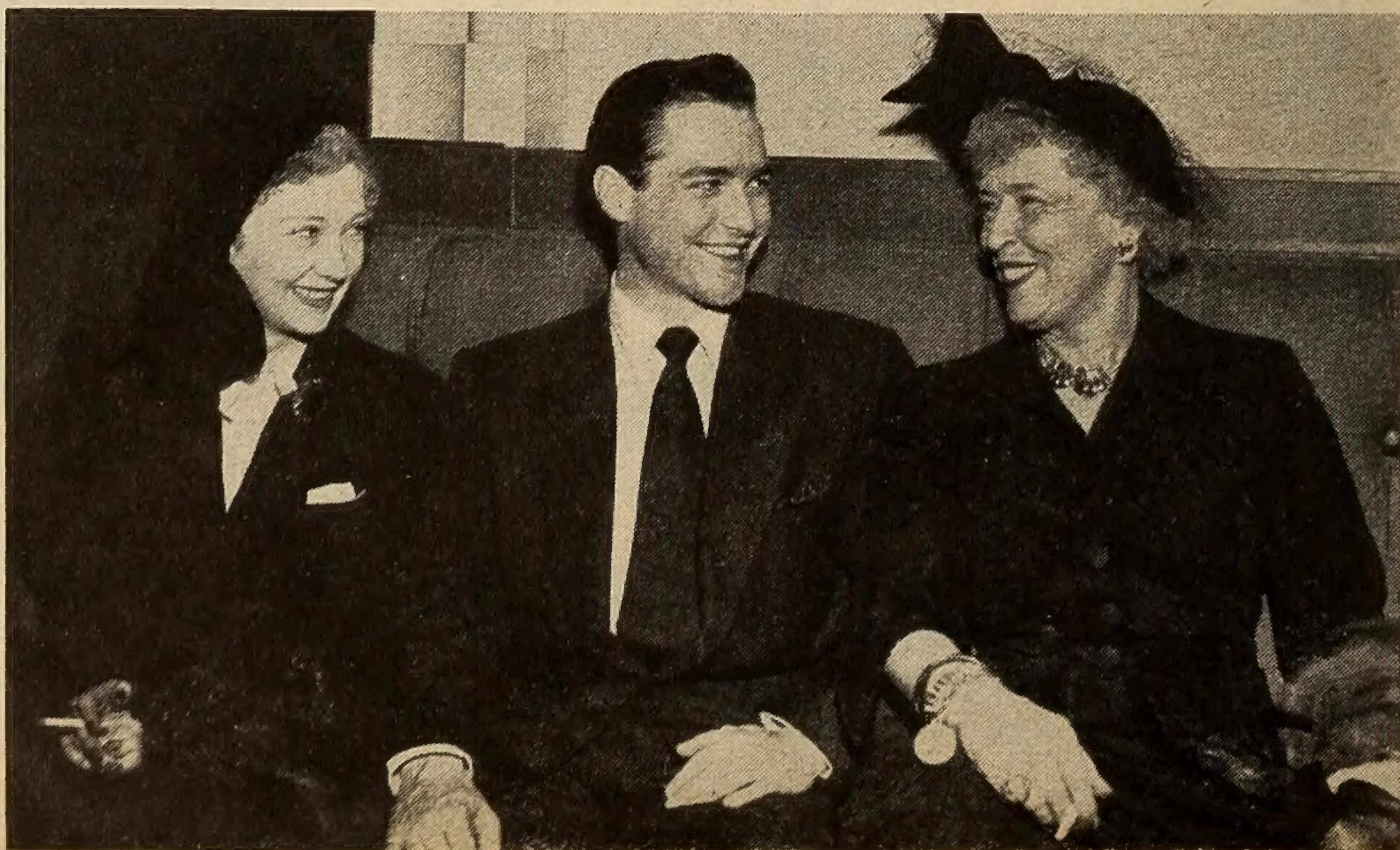
\* \* \*

But this year, right in Hollywood, all the intimate little theatres like the Las Palmas, the Century, The Stage and the Coronet have marquee banners "name dropping" some of the biggest in the business.

For example, for the opening of "Light Up The Sky," there were almost as many film stars in the cast as there were in the audience. The "in person" appearance of Guy Madison, Jean Parker, Florence Bates, Tom Power and Fred Clark drew



Joseph Cotten and Rosalind Russell rehearsing a drama for a Screen Guild broadcast.





# IT'S BANG! BANG! BANG-UP HOWLS!

...when IRMA  
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the West!

It's the **NEW**  
"IRMA" Hit  
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wonderful hits ...  
romancing  
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"I'LL ALWAYS LOVE YOU"

"FIDDLE AND GITTAR BAND"

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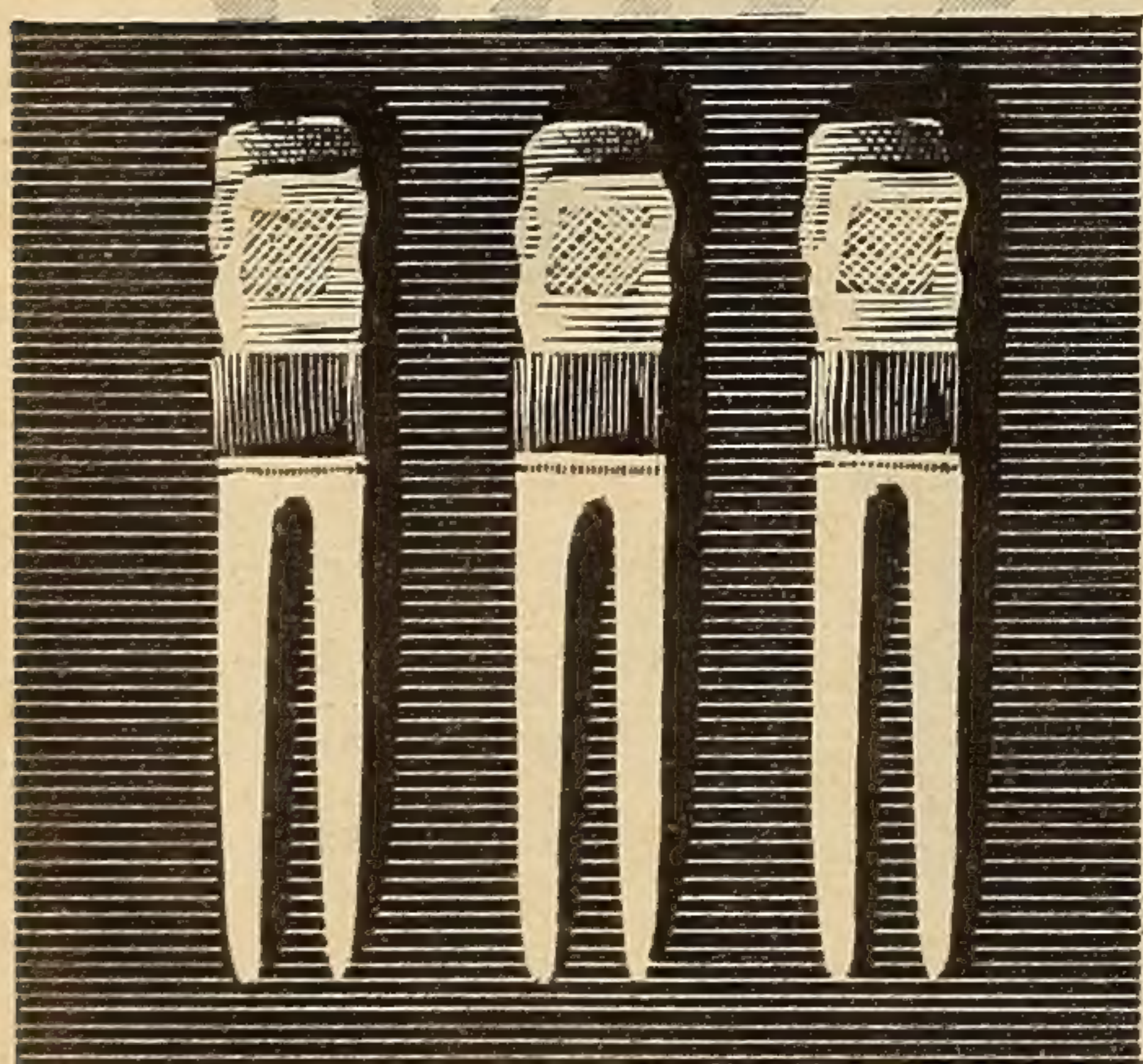


# You Can Afford

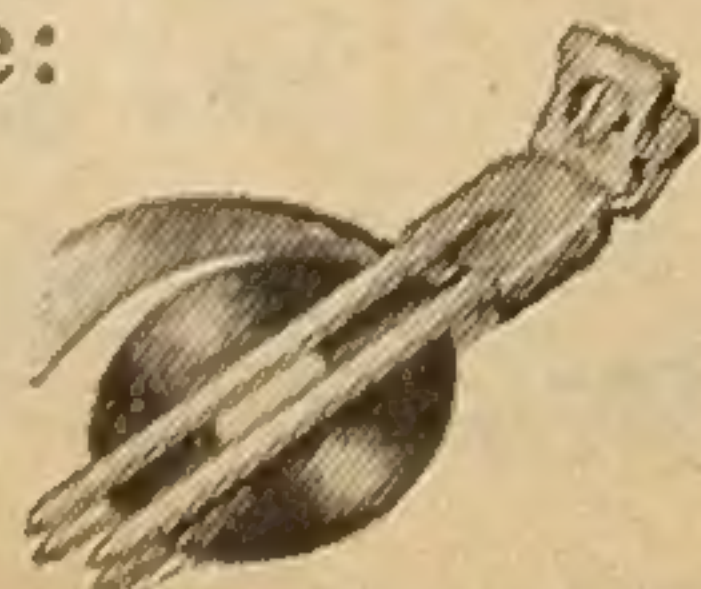
## THIS LUXURY



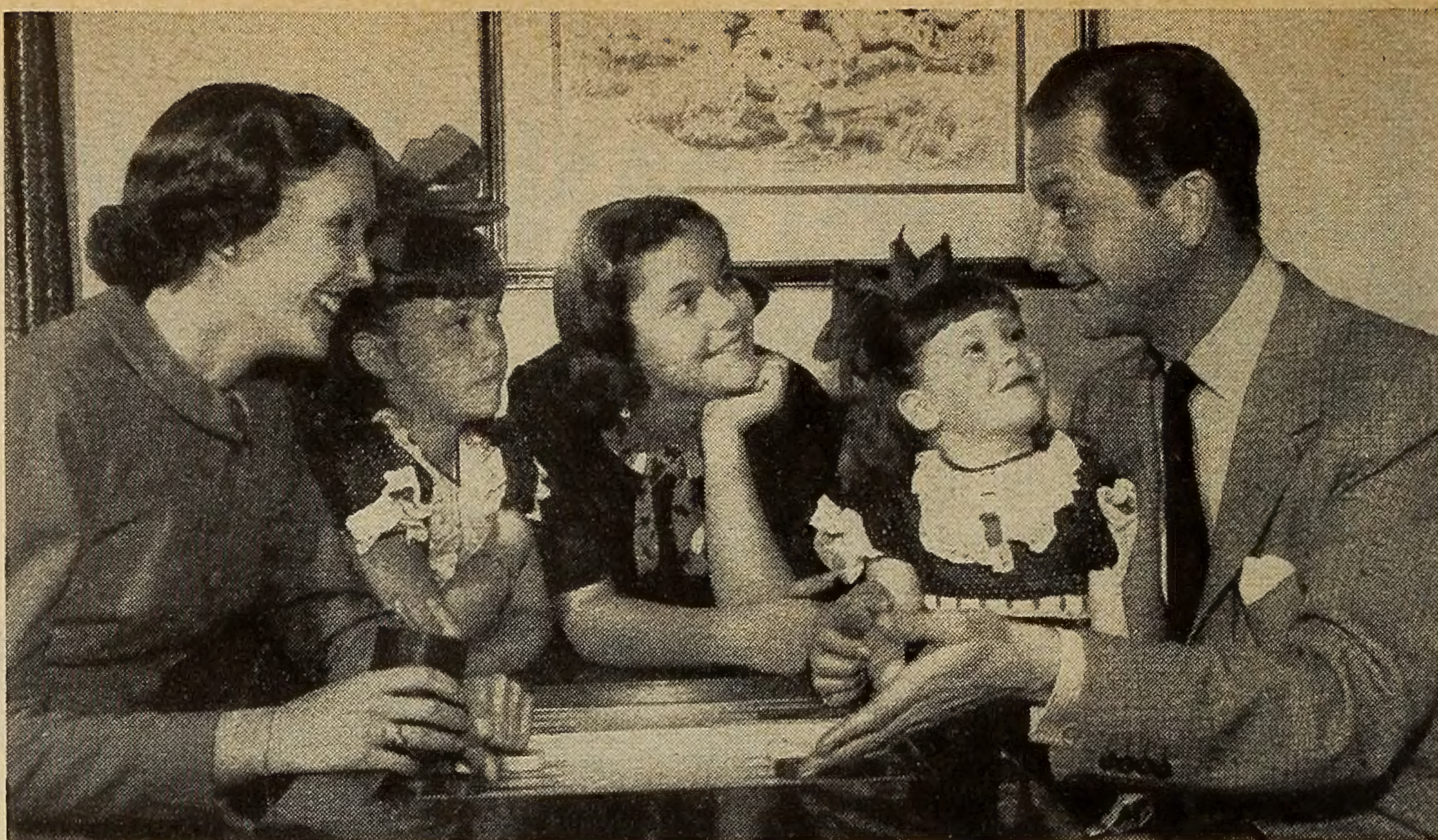
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Of course, you can afford this luxury of *real* beauty in hairstyling. Just roll curl on finger, slide Calo plastic curl clip over curl and presto — beautiful waves and curls you've always dreamed of. Calo Plastic curl clips can be used with any type home permanent. Buy a card at your 5 & 10, Drug or Notion store, or write:



**Calo Co. Massapequa, L. I.**



Robert Young, shown with Mrs. Young, Carol Ann, Betty Lou and Barbara, is well qualified to be the star of NBC's "Father Knows Best" show. He also has another daughter, Kathleen.



Stewart Granger and Ruth Roman at gala opening of Hollywood's new ice cream parlor.

*a star-studded crowd and I found myself sitting next to Rosalind Russell, with Betty Hutton, Lucille Ball, Van and Evie Johnson, Kurt Kreuger, Bobby Stack, Cleatus Caldwell, Jose Ferrer, Walter Pidgeon and Lana Turner all practically sitting in the same row.*

\* \* \*

After the final curtain went down,

Wil Wright chatting with Rod Cameron and Virginia Field. Rod's in "Lost Stage Valley."



## Cobina Wright's PARTY GOSSIP



Wil Wright mixes something special for Barbara Fuller and Wanda Hendrix at his party.

there was a terrific champagne party backstage. At least, it started backstage but there were so many guests that the party adjourned to the auditorium.

This also started a little trouble no one had thought they would have to cope with. One of the after-theatre "crashers" walked into the dressing room shared by Guy Madison and Fred Clark and raided their wardrobes.

\* \* \*

Betty Hutton, of course, stopped by to congratulate Benay Venuta, who is one of her best friends, but explained

*Advertisement*

## AFRAID you'll be an OLD MAID?

See page 17



**WILL  
SHE  
COME  
OUT  
woman**

**OR Wildcat?**

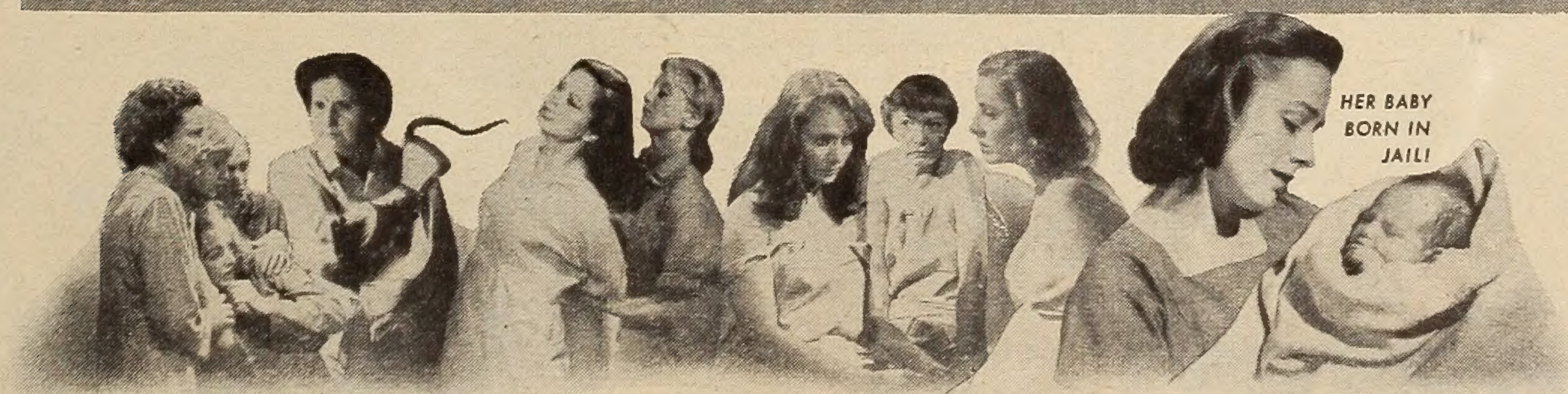
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conscience!

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she coming out  
to avenge  
the terrors  
and the  
torments  
that make  
a prison  
for women  
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for crime?  
This is the  
angry story of  
beautiful Marie  
Allen, a one-mistake  
girl that men betrayed  
... and the law forgot!

**WOMEN WITHOUT MEN...EXCEPT IN THEIR MEMORIES!**



Starring

**ELEANOR PARKER**

**AGNES MOOREHEAD ELLEN CORBY HOPE EMERSON BETTY GARDE JAN STERLING**

PRODUCED BY **JERRY WALD**

WRITTEN BY VIRGINIA KELLOGG AND BERNARD C. SCHOENFELD  
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## Cobina Wright's PARTY GOSSIP

that she had to leave right away for Palm Springs, because she was taking her mother, who had been baby sitting for sister Marion Hutton, down into the desert for a rest.

\* \* \*

**TO COIN** a cliché, there is no business like show business when it comes to raising money for a worthy cause and most recent proof was afforded by the Friars Frolic, which is getting to be one of the most important of Hollywood's annual dates. This year, thanks to chief Abbot, George Jessel, the affair, which took place in the Los Angeles Shrine Auditorium, was practically the most important "one-night stand" in theatrical history.

\* \* \*

Oscar award winner Broderick Crawford played Gracie for George Burns, Jack Benny appeared as a concert violinist—in all seriousness to do a duet with virtuoso Isaac Stern—and the hit of the evening was the 1950 version of the "Floradora Sextette" which included such "beauties" as Robert Mitchum Red Skelton, Wm. Lundigan, Burt Lancaster.

\* \* \*

Proceeds for this fantastic show, of course, always go to the Actors' Fund and this year, what with every male star in the industry co-operating, they set a new record.



Peggy Cummins is all smiles as she reaches New York on the Queen Elizabeth, en route to Hollywood. She'd spent several months in England making the film, "If This Be Sin."

Admiral Halsey gets plenty of attention from two 20th Century-Fox lovelies, June Haver and Gloria De Haven, on his recent visit to their set. The girls are in "I'll Get By."



Barbara Stanwyck studies script as Bob Taylor has one on the house at radio rehearsal.

Ann Sheridan pays a surprise visit to her friend Betsy Drake on the set of "Ellen."



Betty Lynn and Maureen O'Hara before curtain time on CBS' Radio Theatre airshow.





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IT HAS NEVER BEEN EQUALLED...

WITH EVERY GASPING THRILL

IN COLOR BY

**TECHNICOLOR!**

RKO has made James Ramsey Ullman's great novel into a motion picture that achieves new heights in dramatic intensity! Woven into this action-packed story are the loves, hates, hopes and fears of six remarkable people. These are performances you will long remember.



**Glenn Ford • Valli**

**Claude Rains • Oscar Homolka**

## THE WHITE TOWER

with **SIR CEDRIC HARDWICKE • LLOYD BRIDGES • JUNE CLAYWORTH • LOTTE STEIN**

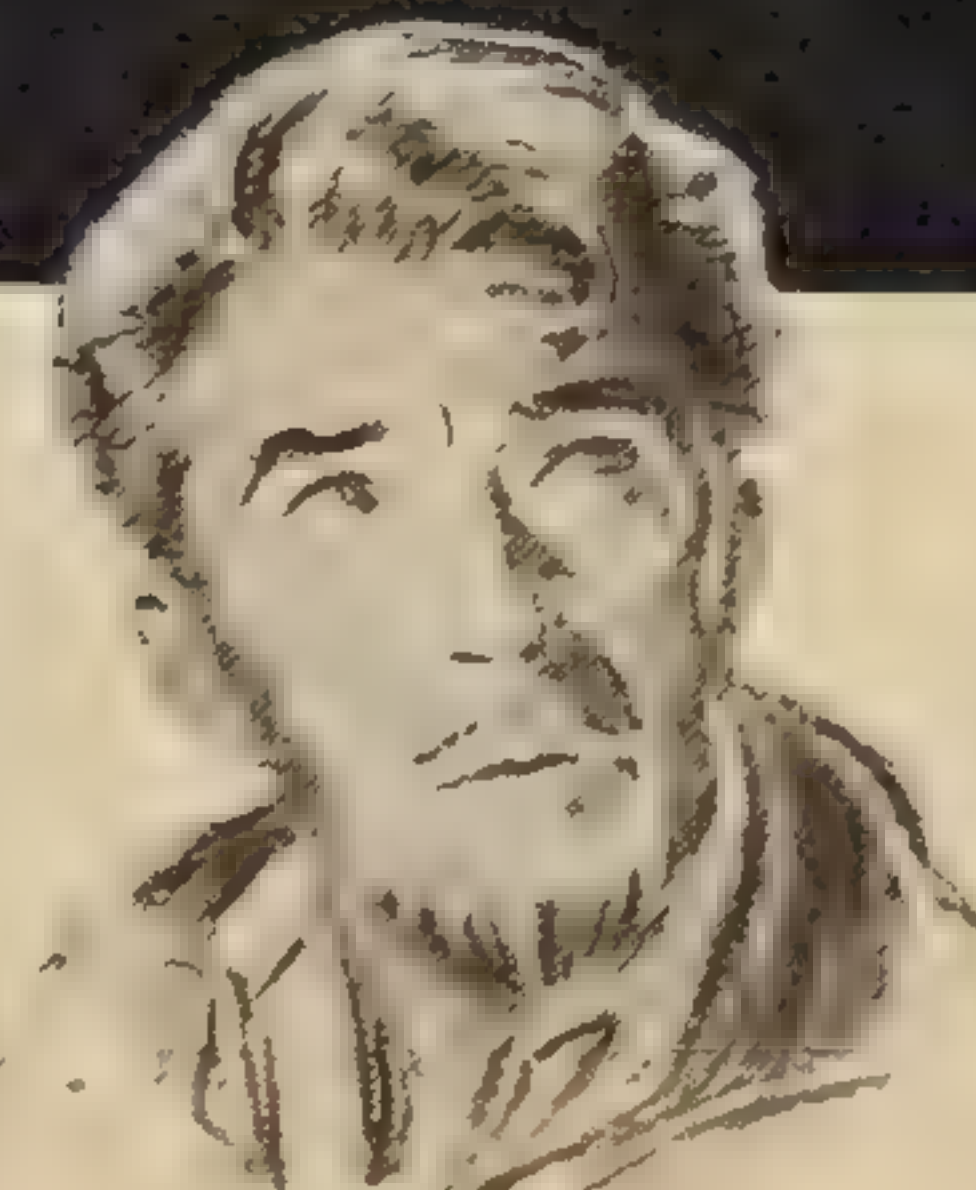
Produced by Sid Rogell • Directed by Ted Tetzlaff • Screenplay by Paul Jarrico • From the Novel by James Ramsey Ullman



**ADVENTURER**, who gambled his life to win a new love!



**GIRL**, who found new romance in the face of danger!



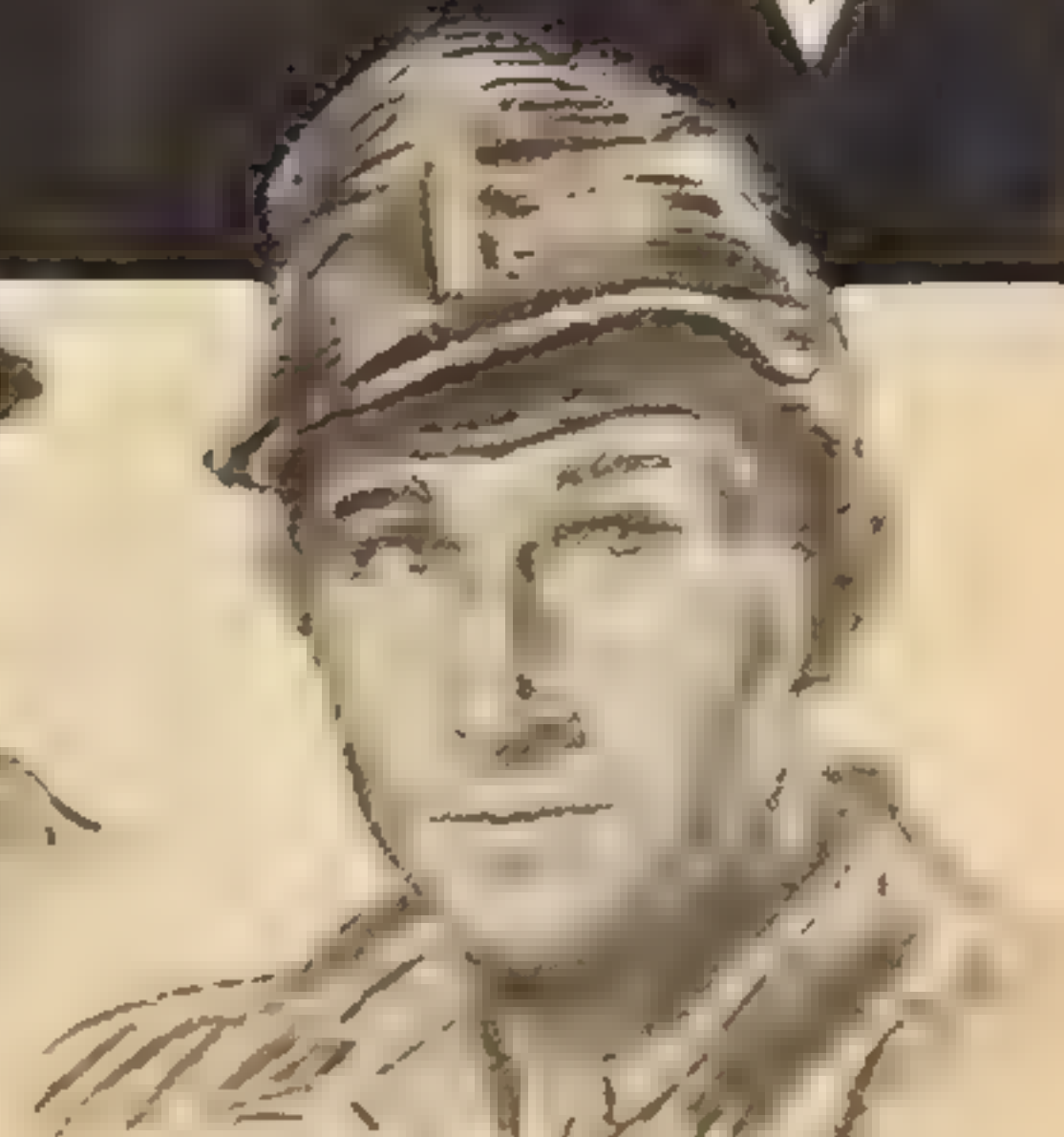
**COWARD**, who conquered his fear on the storm-swept peak!



**GUIDE**, who shared countless risks for a few dollars!



**SCIENTIST**, who tried to escape reality by defying death!



**STRANGER**, who came to disaster in his desire for glory!



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it's sheer magic—  
**COLOGNE**  
**IN STICK FORM!**

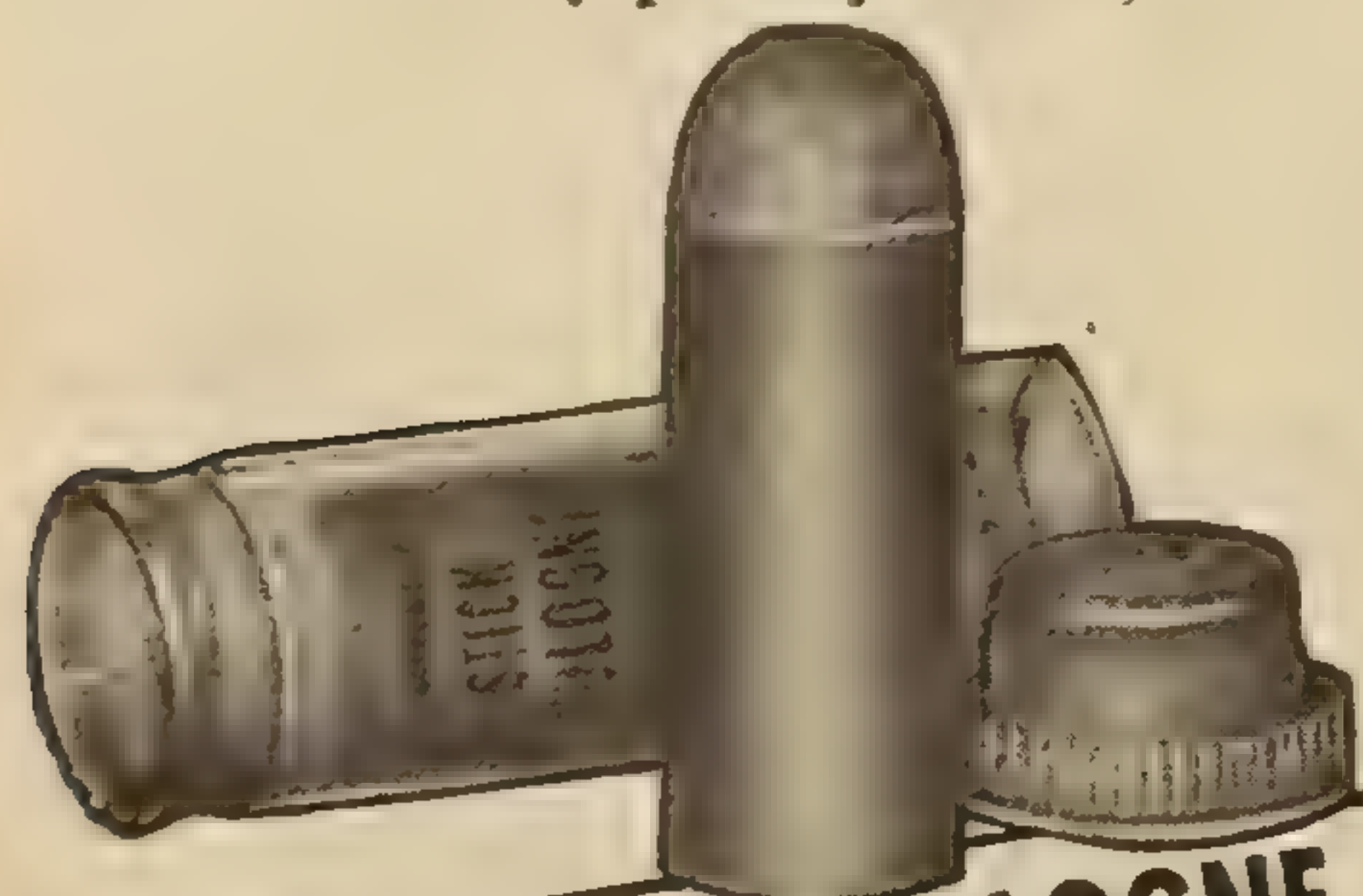
keeps you  
flower fresh



A stroke or two of Miner's Stick Cologne to face, neck or body and instantly, you feel so cool, so refreshed. You'll love its refined, yet thrilling fragrance like those in expensive Parisian Perfumes.

Carefully blended for lingering loveliness, enhancing your personality ... a different fragrance for your every mood.

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25¢ and 50¢ at your favorite cosmetic counter or send for generous trial size.

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Please send me trial size MINER'S STICK COLOGNE in the scent indicated below. I am enclosing 10¢ (stamp or coin) to cover mailing and handling.

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Your guide to

# CURRENT FILMS

By  
**Helen Hendricks**

**Annie Get Your Gun**  
Technicolor

MGM

**S**PARKLING kaleidoscopic musical that scores a bullseye from start to finish what with Betty Hutton as the sharp-shootin' effervescent *Annie Oakley*, newcomer Howard Keel, Louis Calhern, J. Carrol Naish and Edward Arnold—as nice a passel of Wild West showfolk as you'd care to see. Based on the sensational Broadway hit of the same name, this gains rather than suffers from adaptation. Besides the wonderful musical score by Irving Berlin, Betty is great as the illiterate hill country girl who becomes the nation's darling, but who would rather she were just Howard Keel's darling. Definitely tops in entertainment for everyone.

**The Gunfighter**  
20th Century-Fox

**U**NUSUAL Western in which Gregory Peck makes a desperate attempt to put an end to his ten years of lawlessness which have given him the dubious distinction of being the Southwest's Number One killer. Older and wiser than when he put the first notch in his six-shooter, Peck decides to find his estranged wife, Helen Westcott, in the hope that they and their young son can start life anew. Unfortunately for Peck and his plans, a smart-aleck punk, Skip Homier, wants to remove Peck as "top gun," and take over himself. Taut suspense plus excellent performances make this a memorable film.

**The Big Lift**

20th Century-Fox

**W**HEN the Russians blockaded Berlin, the United States Air Forces retaliated by flying foodstuffs and coal into the beleaguered city from the air-base at Frankfurt. Among those assigned to *Operations Vittles* are Montgomery Clift and Paul Douglas—both of whom learn a lot about the post-war German. Easy-going Clift gets taken in by a frau-lein, Cornell Borchers, but German-hater Douglas gets his eyes opened in a different way. Top-notch semi-documentary saga filmed in Germany with plenty of interesting aviation highlights.

**A Ticket to Tomahawk**  
Technicolor

20th Century-Fox

**E**VEN traveling salesman Dan Dailey can't cope with knife-tossing, straight-shooting Anne Baxter, who is in



In domestic surroundings of "Cheaper By The Dozen," Clifton Webb is a father of twelve, Jeanne Crain being the eldest. Their upbringing is supervised with gusto by parent Webb.

Sure-shooting Betty Hutton, in "Annie Get Your Gun," nearly loses her man, Howard Keel, due to her unerring aim. This Technicolor opus also has services of Louis Calhern.





Montgomery Clift, Paul Douglas are buddies in semi-documentary picture, "The Big Lift."

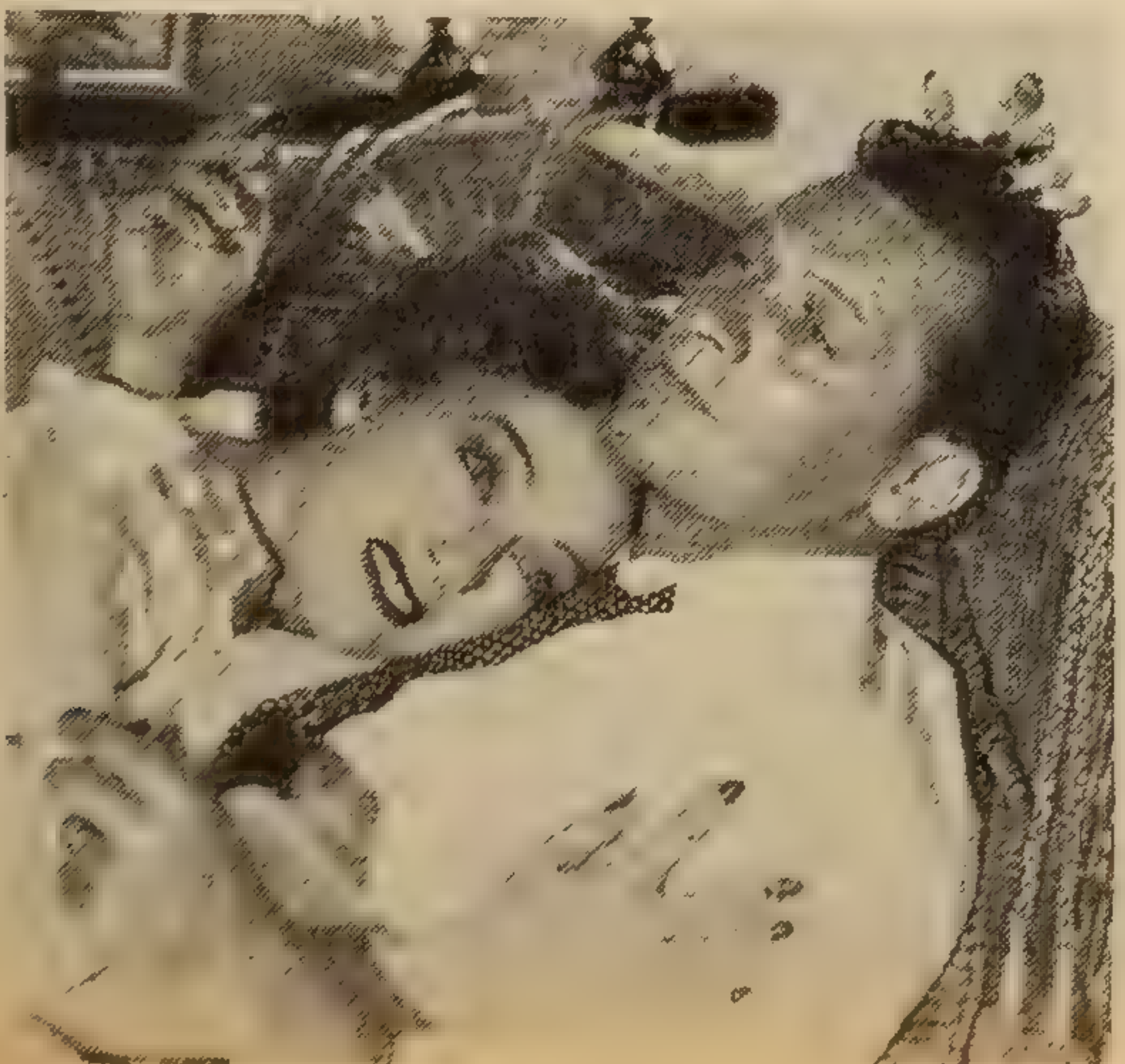
charge of getting the first steam locomotive over dangerous territory to Tomahawk. The fact that the train has to go forty miles on trackless terrain, where the local Indians are on the warpath, makes Dan wish he'd never been bitten by the traveling bug. Then to add insult to probable injury, Dan can't even operate in the traveling salesman tradition. Anne's chaperone is an oversized Indian who just about parts Dan's scalp with a bowie knife on more than one occasion. It all adds up to a trainful of fun that sidetracks only for some whooping excitement.

### Sunset Boulevard

Paramount

**C**HILLING drama that succeeds in binding the audience in a web of decay and impending doom. As the silent flicker star whose eerie world of make-believe is disrupted by penniless screenwriter William Holden, Gloria Swanson turns in a sharply refined performance. Old, and a has-been, Gloria vainly tries to recapture yesterday by falling in love with young Holden, who becomes her pampered house pet at the cost of his self-respect and finally his life. Not the customary insight into the Hollywood scene, but one calculated to have a powerful effect.

Gloria Swanson tries to exert fading charms on young Bill Holden in "Sunset Boulevard."



*Coming...  
c-c-closer*



**The gamest boy  
you ever loved**

**Walt Disney's**

PRESENTATION OF

Robert Louis Stevenson's

# Treasure Island

Color by TECHNICOLOR



It had to be Walt Disney! America's master storyteller captures *all* the white-hot excitement in this finest of adventure yarns.

Soon, his unforgettable cast will sweep you to a world of sea-tossed adventure and embattled men... of pirates whose hearts are as black as their gunpowder... of a one-legged rogue who led them to steal, only to have his own heart stolen by a boy's courage. You'll feel you've *lived* the greatest adventure of them all!



**JIM HAWKINS**

played by  
**BOBBY DRISCOLL**

(Academy Award winning boy actor of 1949)

**LONG JOHN SILVER**

played by **ROBERT NEWTON**



**CAPTAIN SMOLLETT**

played by **BASIL SYDNEY**



Distributed by RKO Radio Pictures • Produced by Perce Pearce • Directed by Byron Haskin  
Screen play by Lawrence E. Watkin



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WINCHELL**  
says:

"A Samuel Goldwyn picture is always big time, but his latest delight, 'Our Very Own' is very big time."



# OUR VERY OWN

(And we urge—please support the Damon Runyon Fund.)

## The Capture

RKO

**A**FTER he kills a man suspected of absconding with a mining company's funds, Lew Ayres finds himself impelled by an inner force to leave his job as a mining engineer. By a stroke of fate, Lew finds himself escorting his victim's body home to a small village in Mexico where the dead man's wife, Teresa Wright, and their small son are trying to keep their ranch on a paying basis. To atone for the killing, Lew gets himself hired as a ranchhand. Nor is that all he does: he also attempts to prove the man he killed in the line of duty was innocent! A grade-A offering with some interesting psychological backdrops.

## The Big Hangover

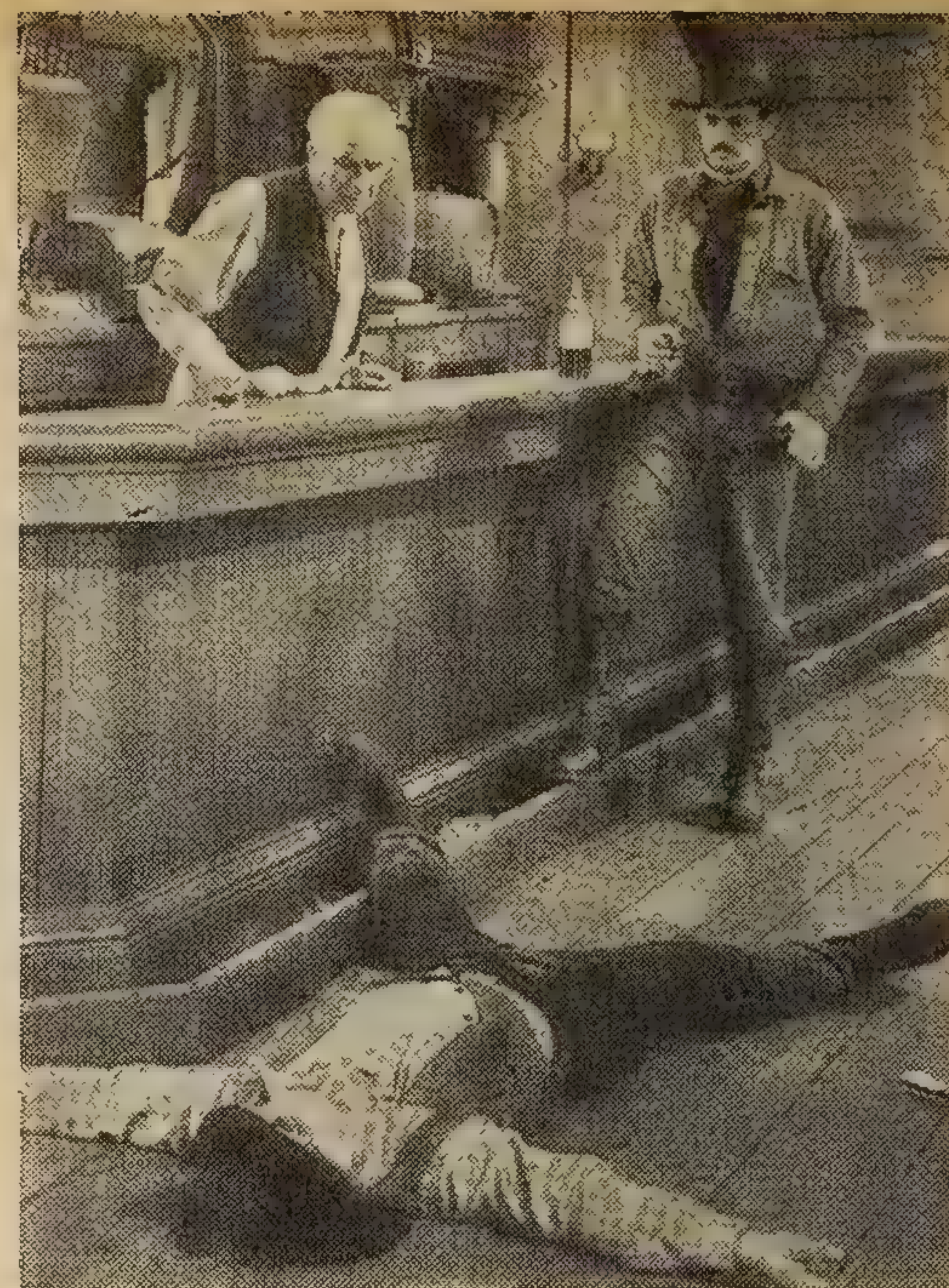
MGM

**M**AYBE nobody's heard of a person getting roaring drunk on a teaspoon of brandy, but that's exactly what happens to alcohol-allergic Van Johnson. It all dates back to his Army days during which he almost drowned in a cellarful of brandy. By the time he was rescued, Van had absorbed so much liquor, he spent two weeks coming out of the biggest unintentional bender in history. Years later, when he's about to become a promising young member of a swank law firm, the strange malady causes him to gain the attention of amateur psychologist Elizabeth Taylor, and also brings about a few hilarious changes in his shy personality.



In "The Men," paraplegic Marlon Brando leaves veterans' hospital to marry Teresa Wright. But he is so embittered at his fate he almost wrecks marriage before it can be started.

Deputy Marshall Anne Baxter lays down the law to offender Rory Calhoun in "A Ticket To Tomahawk" as Dan Dailey, an itinerant salesman, awaits the outcome of their argument.



Badman Gregory Peck fatally shoots Richard Jaeckel in barroom duel in "The Gunfighter."

## Cheaper By The Dozen

Technicolor

20th Century-Fox

**B**RINGS to the screen the real-life family of the *Gilbreths*—the sire of which is played by Clifton Webb, and the mother, Myrna Loy. Beside mama and papa, the household consisted of twelve—count 'em—children. An efficiency expert by profession, *Father Gilbreth* had the raising of his brood down to a T, but children being children there were a number of humorous slip-ups along the way. It's these incidents which make up this merry family-style film. Among the older offspring is Jeanne Crain who dares emancipate herself from *Pere Gilbreth's* old-fashioned ideas.

## Stars In My Crown

MGM

**D**ELIGHTFUL story of a preacher, Joel McCrea, his wife, Ellen Drew, and their young nephew, Dean Stockwell. Rather than lead a quiet, uneventful life in the Southern town as you'd expect a preacher to, it's surprising how much happens to Joel. For instance,



there's a typhoid epidemic which Joel believes he caused, a night session with the Klu Klux Klan, and his being at constant odds with the town's doctor who believes that spiritual help and medical help can't mix. Neatly done in an easy manner that's a welcome change.

### The Damned Don't Cry

Warner Brothers

**B**ECAUSE of a tragic accident in which her little boy is killed, Joan Crawford leaves poverty and the smelly oil town in which she lives to strike out for the big game. With each job, she boosts herself up the ladder until she meets slick, brainy racketeer David Brian. From then on, she's surrounded

Murder committed in "The Sleeping City" is solved by Richard Conte (with Coleen Gray).



by velvet and readily takes to Brian's changing her into a pseudo-society belle. Her pink cloud tumbles her back where she started from after Brian involves her in the slaying of Steve Cochran, a West Coast racketeer. Loaded with melodrama, this should appeal to women.

### Curtain Call At Cactus Creek

Technicolor

Universal-International

**T**HE show must go on and it does, thanks to Donald O'Connor. For if (Please turn to page 18)

John Derek, as the son of Robin Hood, woos Diana Lynn in "Rogues Of Sherwood Forest."



JUNE ALLYSON and DICK POWELL

Co-Starring in "THE REFORMER AND THE REDHEAD"  
a Metro-Goldwyn-Mayer Production



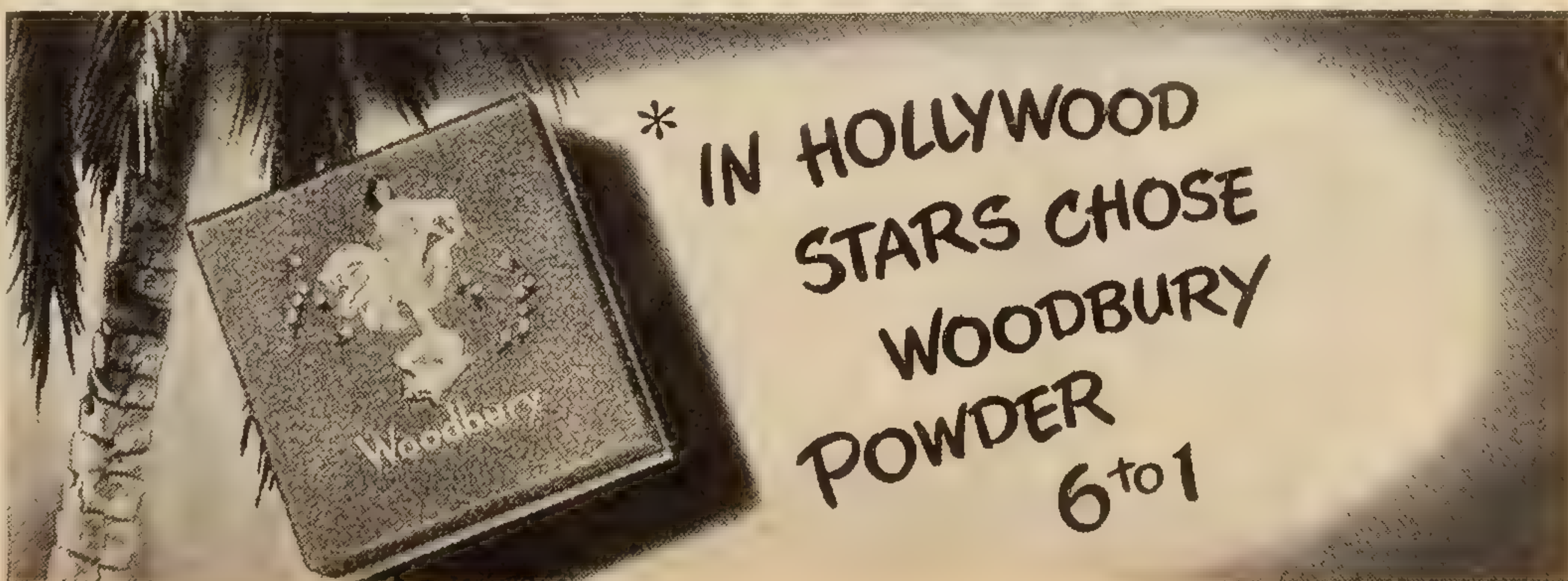
Don't look now...

So this is the Coconut Grove where Hollywood stars gather every night! Wonderful to be here, isn't it? *And there's June Allyson!* As we pass her table let's sneak a look. She won't care. She knows that admiring glances measure a star's success. And she knows that the Woodbury Powder she wears (in flattering Natural) plays a big part in her loveliness!



there's  
June Allyson ...

June is one of the Hollywood stars who chose Woodbury Powder 6 to 1 in response to a recent survey\*. A unique ingredient in Woodbury Powder gives the smoothest, satiny finish you've ever known! Magically warm, infinitely fine in texture, enchantingly fragrant, it clings for hours! 7 heavenly shades glorify every skin type. 15¢, 30¢, \$1.00, plus tax.





# Bare Facts

Small grooming touches that yield tremendous dividends in all-over beach beauty

By Courtenay Marvin

**C**OME this season of sun, sand and sea, you are really out of the barrel, physically speaking. You can't take refuge in a suit any longer, depending on a skirt, growing shorter, by the way, to smooth over too generous hips or too full thighs. You can't depend upon nylons to conceal your not too perfect leg skin. In other words, you can no longer hide yourself. Your cards are on the table, that is, if you're swim suit or play suit minded. And if you aren't, then you are missing the best part of Summer.

For the girls who forgot to count their calories ahead of time, take heart. There

are other ways through which to exert mermaid magic than perfect measurements alone, though these get a very high rating. Trust to a free, active life with plenty of outdoor play, especially swimming or its equivalent in exercise if you're a land lubber, a well fed but non-fattening food program (*I can send you one*) for getting yourself in better shape, then concentrate upon the details of some personal care if you want to be lovely to look upon.

Let's work straight down from the top of you. Your hair, for instance; is it just a short mop atop your head that you take great pains with when you have an important date but otherwise let droop with the weather. Are there little stray wisps at sides and back that drip disconsolately? If so, straight into the nearest drug store for you and home with the kit that contains the new midget curlers created for these hard-to-grasp little side and back hairs. You can "patch" up your head beautifully with these if the rest of your permanent is in good shape, or you can use them with great convenience if you're doing an all-over job. So no more sultry weather drips, please.

A paragraph's pause at your face. Let it shine forth, but not with plain heat. Unless your skin is as fine as silk and has the luminous glow of a small child's; by



A free, active life keeps Janet Leigh's figure trim. She's now in "Jet Pilot."



Even one so young as 16-year-old Joan Evans, Goldwyn star, must concentrate upon the details of personal care.



If you want to be as lovely to look at on the beach as RKO's Betty Underwood, you can't be careless in your grooming.



all means subdue its heat glow. This you can do in a jiffy with a compact combination of powder base and powder that you fluff on to make skin look soft, cool, pretty. It's the most practical every-day method of makeup I know, and girls in offices love it. In warm weather, apply your lipstick lightly but brightly. Even lips can look bright but sweet and cool when the line is smooth and clearcut, instead of uneven and smudgy. Screen lips are a beautiful example of this.

For blondes, in-betweens and brunettes, especially brunettes, we now reach a tell-tale area, the under-arms. Carelessness here fairly screams the fact. There is only one answer and that is to try to keep this skin as smooth, as hair-free as you can. When growth is light, a depilatory works beautifully. If your skin needs practically daily care, then the feminine razor made especially for the girls by one of the big regular razor companies is the answer. Your deodorant, of course, is as important as tooth-brushing, but this is a day in and day out matter the whole year around.

From the knees down, you will do better to depend upon a depilatory than a razor. A depilatory will take off hair much closer than a razor, which means that a treatment is effective for a longer time. The preparation will leave no rough, stubby hair ends and is altogether a more satisfactory means.

In scouting the town for good buys, here is news with a special Summer slant.

Just nothing can beautify your fingers and toes like brilliant, beautiful lacquer. This is the season when you should use it lavishly, because all of you is showing. Dura-Gloss Perfumed Nail Lacquer is high on our preferred list. Wonderful colors, wonderfully long lasting. Equally good, too, are Dura-Gloss Lipsticks and so reasonably priced.

At last, a bright mind guessed a girl's real need—some graceful way of carrying and concealing protective means for those trying days. Meds, the Modess tampon, presents a neat, plastic purse-size case, holding two tampons, and looking like anything in the world but its utilitarian purpose. Slip it in purse, beach bag, pocket even, and feel completely safe and sure beyond all that your secret is a secret. You can get this little poise-saver in red, black or ivory by sending a Meds box top and fifteen cents to Personal Products Corp., Dept. S, Milltown, N. J.

Max Factor of Hollywood has come up with a brand new beauty-giver that seems ideal for hot, steaming days. This is Satin Flow Cleansing Cream, an immaculate cleansing agent that leaves no greasy film. This absence of after-film is always so important, but of extra importance when a face is victim of hot weather. Its non-breakable dispenser is ideal for vacation and travel. A time-saver, too, because you simply sweep on the cream, sweep it off and you're ready for glamour touches. The price is \$1.25.

From fragrance to fingertip touches, your shops are full of special Summer ideas right now. Take a little time and shop tour. You'll find a world of beauty, usually at special prices, right now.



## Are you always Lovely to Love?

Suddenly, breathtakingly, you'll be embraced . . . held . . . kissed. Perhaps tonight.

Be sure that you are always lovely to love; charming and alluring. Your deodorant may make the difference. That's why so many lovely girls depend on FRESH Cream Deodorant. Test FRESH against any other deodorant—see which stops perspiration . . . prevents odor better! FRESH is different from any deodorant you have ever tried—creamier, more luxurious, and really effective!



For head-to-toe protection, use new FRESH Deodorant Bath Soap. Used regularly, it is 20 times as effective as other type soap in preventing body perspiration odor.



## Your Guide To Current Films

Continued from page 15

it wasn't for apprentice actor Donald, Vincent Price's travelling theatrical company, consisting of Gale Storm and Eve Arden, too, would be lost. Donald does everything from playing mood music to polishing Price's boots, but never has the poor badgered lad appeared before an audience. Happily, all this changes when bank bandit Walter Brennan joins the troupe to hide out from the sheriff. He takes a shine to Donald, and Donald not only finds himself the star of the show but also wanted for robbery. A pot-pourri of laughs and chuckles.

### Wagonmaster

RKO

**T**HRILLING Western epic about two young horse traders, Ben Johnson and Harry Carey, Jr., who volunteer to lead a wagon train of Mormons across the desert to an isolated region. En route, the train picks up a medicine show which features Joanne Dru (*good medicine for any man*). The next party to join up, isn't as welcome as Joanne since the newcomers are a band of five escaping killers. From then on it's a cat-and-mouse game as to who gets control of the wagons, and who outwits who. Rugged country and equally rugged characters make for lively watching.

### The Sleeping City

Universal-International

**F**ILMED entirely in New York City, at Bellevue Hospital, this steps out of the usual murder-mystery class, due to its authentic and suspenseful tone. When an ambulance interne, a friend of Nurse Coleen Gray, is found shot to death and there are no clues to his killer, Detective Richard Conte, of the confidential squad, is planted in the hospital as an interne. But not before another death occurs does Conte turn the investigation in the right direction which leads to an expose of a vicious narcotics ring.

### The Yellow Cab Man

MGM

**S**INCE he's an inventor of safety devices, it's amazing how Red Skelton

Joan Crawford and David Brian in "The Damned Don't Cry," story of topflight gangsters.



James Mason and Marta Toren plan to leave town with \$200,000 in the suspense-packed thriller, "One Way Street," but Dan Duryea, King Donovan and Bill Conrad have a conflicting plan.

falls victim to weird accidents. One accident brings Gloria De Haven into his dithering life. Red shows her the unbreakable safety glass he's developed and in order to sell the owner of a cab company on using the glass, she convinces Red he should take a job as a cab driver. Things start rolling at a really hectic clip when a gang of crooks headed by Edward Arnold tries to steal the formula for Red's invention. The subsequent situations are fantastic, but because they happen to Red, it's fun.

### One Way Street

Universal-International

**P**LAYING a doctor who cleverly does gangster Dan Duryea out of his \$200,000 bank robbery loot, and his girl, Marta Toren, James Mason eventually learns crime doesn't pay. In running away from Duryea who's in a shooting mood, Mason and Marta find brief refuge and peace in a remote Mexican village. Knowing that Duryea will find them, Mason makes up his mind to give the money back. Commendable though the idea might be, Mason gets his inevitable payoff with an ironical twist.

### The Skipper Surprised His Wife

MGM

**S**O-SO comedy about a U.S. Navy Commander who returns from months at sea and finds himself housekeeper when his wife, Joan Leslie, breaks an ankle the day he returns. Shocked at the disorganized manner in which the house is run, Walker puts housekeeping on a Navy schedule basis, making everyone miserable including himself.

### Rogues Of Sherwood Forest

Technicolor

Columbia

**N**OW it's *Robin Hood's* son, Robin, Jr., who takes up where his rustic father left off in keeping England free of avaricious and cruel rulers. Robin, Jr., John Derek, goes through all sorts of hair-raising adventures to protect him-

self and the people from George Macready. For a time, Robin even thinks Macready's ward, Diana Lynn, is against him, too, but because of her, he is saved from the gallows at the 11th hour. Kids will probably want to see this twice, but for older fans, once should be enough.

### Ma And Pa Kettle Go To Town

Universal-International

**Y**UP, the *Kettles*, Marjorie Main and Percy Kilbride, are at it again. Having won a trip to New York in a contest, Ma and Pa are delighted when a stranger offers to take care of the Kettle brood if they'll just deliver a black satchel to his brother in New York. (*The Kettles don't know their benefactor is a bank-robber on the lam and the bag contains his latest haul*). On the trail of the bag are some more crooks who Pa drives nutz since he lost the bag and its contents upon arriving in New York.

### Please Believe Me

MGM

**D**EBORAH KERR journeys from England to America to claim "the vast cattle empire" to which she has (Please turn to page 74)

Van Johnson and Elizabeth Taylor in the highly amusing romantic comedy, "The Big Hangover."







Above: Shelley Winters with Louis De Witt at Mocambo. She'd just completed "Winchester 73" with James Stewart, Dan Duryea, Steve McNally.



Joan Crawford night clubbing with Richard Egan, her unhappy husband in "The Damned Don't Cry."



Right: Esther Williams with hubby Ben Gage and their young son, Benjie, vacationing in Honolulu, prior to start of her "Pagan Love Song."

# NEWSREEL

Barry Sullivan and Bette Davis, co-stars of "The Story Of A Divorce," at RKO luncheon in her honor. Bette is again considering divorce from husband William Sherry.



Popular Ruth Roman at Ciro's with Ronald Reagan, happy to be one of her favorite escorts.





Nicky Hilton, the erstwhile Miss Taylor and mother-in-law Sara Taylor at Wedgwood Room.

Cavalcade of America program with Beatrice Pearson, Raymond Massey as Abraham Lincoln.



## The stars, too, like to keep posted on the items of news and latest social activities of members of their own set

**A** FEW reminiscences and more or less pertinent remarks on the occasion of the 22nd Annual Academy Awards, held for the first time this year at the best known Hollywood corner, Hollywood and Vine, causing the traffic jam of the century. Some 3,000 excited, beautifully garbed people crowded into the Pantages Theatre after passing hundreds and hundreds of fans, cheering and hollering outside.

\* \* \*

The show, sparked by the smooth and witty Paul Douglas as master of ceremonies, rolled right along. The quip-witted Mr. D. explained his being there with: "They wanted a bright, fresh personality so they said 'Get Douglas.' Well you know how busy Kirk is, so here I am." Then the procession of glittering personalities started a two-hour trek across the stage and the gleaming table of gold Oscars got smaller and smaller. Nominated tunes were sung by Jack Smith ("It's A Great Feeling"); Gene Autry, in white cowboy suit, a big contrast to the white-tie-and-tails boys, gave with "Lavender Blue." Next, Ann Blyth, in a dreamy red lace gown, sang "My Foolish Heart." Romantic member of the comedy team Dean Martin crooned "Through

A Long And Sleepless Night." The winner, "Baby It's Cold Outside" was done first by Arlene Dahl and Ricardo Montalban, then by Red Skelton and Betty Garrett in a comedy version. Awards were presented by a glamorous bunch, leading off with Patricia Neal, Anne Baxter and John Hodiak, John Lund, Barbara Hale and Ruth Roman (the latter getting wolf calls on account of her slinky delivery), Peggy Dow and Joanne Dru, Dick Powell and June Allyson.

\* \* \*

Up to this point, only the technical Awards had been distributed and the suspense began to be felt all over the audience. So they had to wait while special Awards were handed out to past Acad President Jean Hersholt, Cecil B. DeMille, Bobby Driscoll and Fred Astaire. Fred's Oscar, for contributing to the art of the dance over a long period of years, was presented by Ginger Rogers, looking dazzling in a bouffant white gown. Fred was in New York and accepted over a special radio hookup.

\* \* \*

Then, when the writing, directing and producing credits were over, a great big excitement ran through the audience and, rapidly, the actors were given the

# What Hollywood Itself Is Talking About!



At the Waldorf's Wedgwood Room, Mr. and Mrs. Paul Stewart enjoy a gala New York evening.



Cary Grant made friends with small sufferer when he worked for Cerebral Palsy Campaign.



Florence Marly, bearded Vincent Price were an exotic pair at a recent Hollywood party.



greatest honor that can possibly be bestowed on them, the honor paid by their fellow actors. Claire Trevor, a last year's winner, handed Dean Jagger his golden statue for his Best Supporting Role in "Twelve O'Clock High." Ray Milland presented to the tearful and thrilled Mercedes McCambridge her Best Supporting Actress Award, for her very first film role in "All The King's Men." In a touching speech, she sent a message of hope to all other aspiring actors. "Hang on," she said. "Look what happened to me." This was one of the big thrills of the evening—to see a newcomer to pictures cop off the sweepstakes in her field.

\* \* \*

*I guess the most popular Award of all went to Brod Crawford, presented by Jane Wyman, for "All The King's Men." Brod grew up in show business, worked along steadily in B pictures and character parts, but, brother, when his break came he was ready for it. Mrs. Crawford, all done up in a short white chiffon evening dress, sprinkled with appliqued violets and sporting a flock of amethyst jewelry—a recent gift from her husband—was another gal who was in tears, happy (Please turn to page 51)*

Lizabeth Scott, who's under contract to Hal Wallis, used her between-pictures vacation to rest and bask on a warm California beach.



Repast sustains June Allyson, Jimmy Stewart before "Stratton Story" for Radio Theatre.



Square dancers at Apple Valley are Lex Barker and the attractive Lisa Ferraday.



# Hedy *Really* Surprised Me!

**By John Hodiak**

John Hodiak had heard Hedy Lamarr was unhappy having him as her leading man—but read this





When you rave about Hedy's beauty in "Samson And Delilah," she changes the subject.

Below: Hedy and John as refugee and immigration officer in MGM film.



Hedy and Victor Mature in "Samson And Delilah." She doesn't take glamour seriously.

Another scene in "A Lady Without Passport." Hedy's a perfectionist when playing a role.

**A** DAY or so after MGM announced that I was to play the male starring role opposite Hedy Lamarr in "A Lady Without Passport," a columnist published a paragraph to the effect that Hedy was exceedingly unhappy over my selection.

I didn't happen to see the item. Even if I *had* seen it, I wouldn't have given it a second thought. I would have concluded that some mistake had been made, because I had never met Hedy Lamarr. I had seen nearly every picture in which she had starred and had heard that she was even more beautiful in reality than on the screen. I had also heard that she took her career very seriously, and that her chief interest on a set was seeing that a good picture resulted from her efforts and those of her co-workers.

As I have said, I wouldn't have been bothered by the item. I would have awaited further developments.

It turned out (*Please turn to page 58*)



"The dazzling, exotic Hedy is not the real Hedy at all," observes John who tells why.



Hedy is devoted to her three children.







# *If You Like 'Em Rugged*

MGM, which gave us Clark Gable, has another big treat in Howard Keel

By Patricia Keats

Betty Hutton calls the 27-year-old, 6' 4" he-man baritone, "the shyest man I have ever tried to make love to on the screen."



Betty breaks down the Keel reserve. Howard plays Frank Butler to Betty's Annie in "Annie Get Your Gun," MGM film.





Howard looks docile, but Betty says he has an awful temper which he aims at himself.

He's casual about clothes and money. "I used to dress like a bum."

MGM's so excited over Howard they've made big plans for him.

**G**OOD old Metro-Goldwyn-Mayer, which once gave us Clark Gable, has another big treat in store for the women of this world. Any age group. The big treat is a 27-year-old, six-foot-four he-man baritone, named Howard Keel, who makes his Hollywood movie debut as that romantic heel, *Frank Butler*, in "Annie Get Your Gun." Howard fills his thespian buckskins as dashing as an Errol Flynn. MGM feels they have discovered a junior Fort Knox.

A former aircraft worker who learned his me-mes the hard way, Howard has brown hair, blue eyes, weighs 195 pounds stripped, eats steaks and consumes great quantities of coffee. When he made a picture in London ("*A Small Voice*") the French called him "sympathique," and an English critic called him "a better bet than James Mason." Betty Hutton, the *Annie* of "Annie Get Your Gun," called him "the shyest man I have ever tried to make love to on the screen." Howard just modestly calls himself "a real mug."

At the present sitting Howard is very casual about clothes and money. This casualness, of course, is part of his attractiveness. There is something very appealing about a badly dressed man. "I used to like to dress like a bum," he says quite frankly. "Now that I can afford it I expect to dress better. But I keep forgetting to buy clothes until I am in shreds." Money and Howard have never been on easy, friendly terms. He has been working ever since he was a kid but he has never been able to get cozy with that beautiful green stuff. He tells this story on himself. When MGM brought him to Hollywood not long ago they put him up at the swanky Beverly Hills Hotel for three weeks, to give him time to find a place to live. He wanted cigarette money so he cashed a check on his New York bank for \$15. "It bounced," he says with a grin. "That's how broke I was."

As is so often the case with Hollywood studios MGM didn't "discover" Howard until he went to England with the "Oklahoma" company. Although he had hung around Holly- (Please turn to page 60)



Howard Keel, who says Director Geo. Sidney is Howard



# He Simply Can't Believe It!

**Richard Todd's used to shocks, but his sudden fame really startles him**

**By Cathy Clayton**

**T**O a town accustomed to the eccentricities and flamboyant exhibitionism of newly arrived screen figures, Richard Todd, with his quiet good manners and his warm, eager smile, is something practically revolutionary.

And to a young man, fresh from the battlefields and the austerity of post-war England, Hollywood with its prying eyes, lively ears and ready praise, is quite a shock. However, whether Richard is more shocked by Hollywood, or whether Hollywood is more shocked by Richard—remains a question.

Actually, Richard Todd is not unused to shock. It was a shock when he discovered that "The Hasty Heart" had made him, suddenly, an important star. It was a shock when he learned that American women think he is sexy, and it was a shock when one tear-drenched woman after seeing his soul-stirring performance, said:

"I didn't know whether to kiss him or kill him!"

As a matter of fact, Richard's 30 years have been well punctuated with shocks of one kind or another. Some have worked out to advantage and some have left him stunned . . . but only for a moment, because like *Lachie MacLachlen*.

He met Catherine Bogle when she was in "Claudia" for Dundee Repertory Theatre and married her last Summer.

Richard, the son of an Army officer, spent seven years in British service, parachuted into Normandy on D-Day.





the courageous young Scot of "The Hasty Heart," Todd has a drive and determination that combine to give him recuperative powers, both physical and mental, that defy anything and everybody.

So this sturdy, dark-skinned young man, who is as "hot" in the Hollywood jargon as the Montgomery Clifts and the Bill Holdens and the Kirk Douglasses, moved into Hollywood without the kind of stylized fanfare that proclaimed him an actor with only one suit, or an actor who hates Hollywood society, or an actor accompanied by 16 cats.

The day Richard arrived in Hollywood to play opposite Ruth Roman, Zachary Scott and Mercedes McCambridge in "Lightning Strikes Twice," he checked into an unpretentious hotel with his bride of a few months. The very choice of this hotel started a small buzz among those who, granting that it is a fine, respectable hostelry, were bewildered that a visiting screen star would choose it.

Richard didn't choose it at all. He was assigned a room there by Warner Brothers studio representatives who thought he would be happier at a central Hollywood Boulevard location. When



Dynamic Dietrich-Todd combination for Warners' "Stage Fright." The fact that American women think him sexy astonishes Richard.



With Catherine. He likes Hollywood, plans to return. "With any luck," he says, "I will be able to make a picture a year here."

He and Mercedes McCambridge, with him in his next film, being honored by Hollywood Foreign Correspondent Assoc.

Approached to test for "The Hasty Heart," he demurred on grounds that a previously-tested actor would do better.

he was quietly advised that the hotel was "nice, but hardly elegant enough," he smiled and replied: "When it doesn't answer its purpose, we'll move."

Move they did, but not until Richard was quite sure that they would be more comfortable in the more extensive surroundings of the Beverly Hills Hotel, where they occupy—not a suite—but what he describes as "a very pleasant room."

The case of the hotel is a telling example of a strong characteristic in the Todd nature: he never creates a problem until the problem exists. Despite his modest demeanor, he is never self-effacing; despite his gentleness, he is never weak.

It is easier to under- (Please turn to page 62)











Left: Dennis Morgan joins Gordon MacRae in serenading June Haver, his co-star in "The Daughter Of Rosie O'Grady," Warner Technicolor musical.



Right: Another visitor to "The Daughter Of Rosie O'Grady" set is Lon McCallister, an old friend of June's. June is on loanout from 20th Century-Fox for film.

## With A Heart Not So Gay

"THE Daughter Of Rosie O'Grady" marks the thirteenth consecutive Technicolor musical in which June Haver has appeared. For a girl whose screen roles have been on the gay and frothy side, it is ironic that June should have so much unhappiness in her personal life. But the show must go on and so June, good trouper that she is, enters into the light-hearted spirit of her latest musical and displays the same vivaciousness and sparkle as always.

June Haver, posing for glamour portraits in the art gallery under expert eye of still cameraman Frank Powolny.



June does seven song and dance numbers in musical.









She can still play ingenues to perfection, as in "Cheaper By The Dozen," with Clifton Webb.



Contending with housing conditions on a college campus in "Apartment For Peggy," Jeanne typified post-War wife trying to make life easier for herself and husband (Bill Holden).

## Precious Milestones

**I**NGENUES have always been a too plentiful commodity in acting circles. With so much competition, only the girl who reveals promise of some day turning into a real star will stay in the lists. Jeanne Crain did and has now left most of the competition by the wayside. On this page her progress is retraced, beginning with her first hit, "Margie," to her new film for 20th, "Cheaper By The Dozen." In all five pictures actress Crain has done as much for the production as it has for her.

"A Letter To Three Wives" with Jeffrey Lynn. Jeanne held her own with five accomplished stars.

Right: Her portrait of a high school girl, longing to be popular in "Margie," was both hilarious and touching, had appeal because it reminded most of us of all our own adolescent woes.

Left: The Jeanne Crain of "Pinky" (with Ethel Waters) was restrained, deep. She conveyed real impression of her tragic plight, thus making film stronger than most on the subject of race problem.









Cecile was born in Paris, where her father, a mining engineer, saw to it that she got a sizeable education. As a result she is poised, more intellectually able than many girls of her age.

She went to England to make "The Black Rose," with Tyrone Power as leading man. Her command of English is splendid, because, for the first six years of her life, she had an English woman for a nurse.



## Tyrone's New Leading Lady

**W**HEN you get your first look at Cecile Aubry you may wonder what she's doing without a pinafore and lollipop. However, further investigation will reveal that, though still in her teens, French Cecile has the adult and worldly outlook that's typical of most of her Gallic sisters. Her compelling personality was a decisive factor in getting her the role of Tyrone Power's leading lady in "The Black Rose." She had made just one French picture, "Manon," when one of 20th Century-Fox's European executives spotted her, decided she was perfect for the part.



Tyrone Power does not seem aware of baby-faced Cecile's potent charm at this stage in the film. Cecile first hoped to be a ballet dancer.

A friend explained young Cecile's grown-up effect on people by commenting, "That girl grows on you."







*Remember*  
FOR FASHIONS  
THAT DARE  
TO GO BARE

THE STRAPLESS V-ETTE\*

*Whirlpool* \*  
BRA

BY HOLLYWOOD-MAXWELL

For any fashions that call for bare shoulder, bare back, you need both of these wonderfully supporting V-ETTE\* bras.

above/

America's most-asked-for strapless. It holds, molds and controls with luxurious comfort. In White, in Black, A, B, C cups 5.00

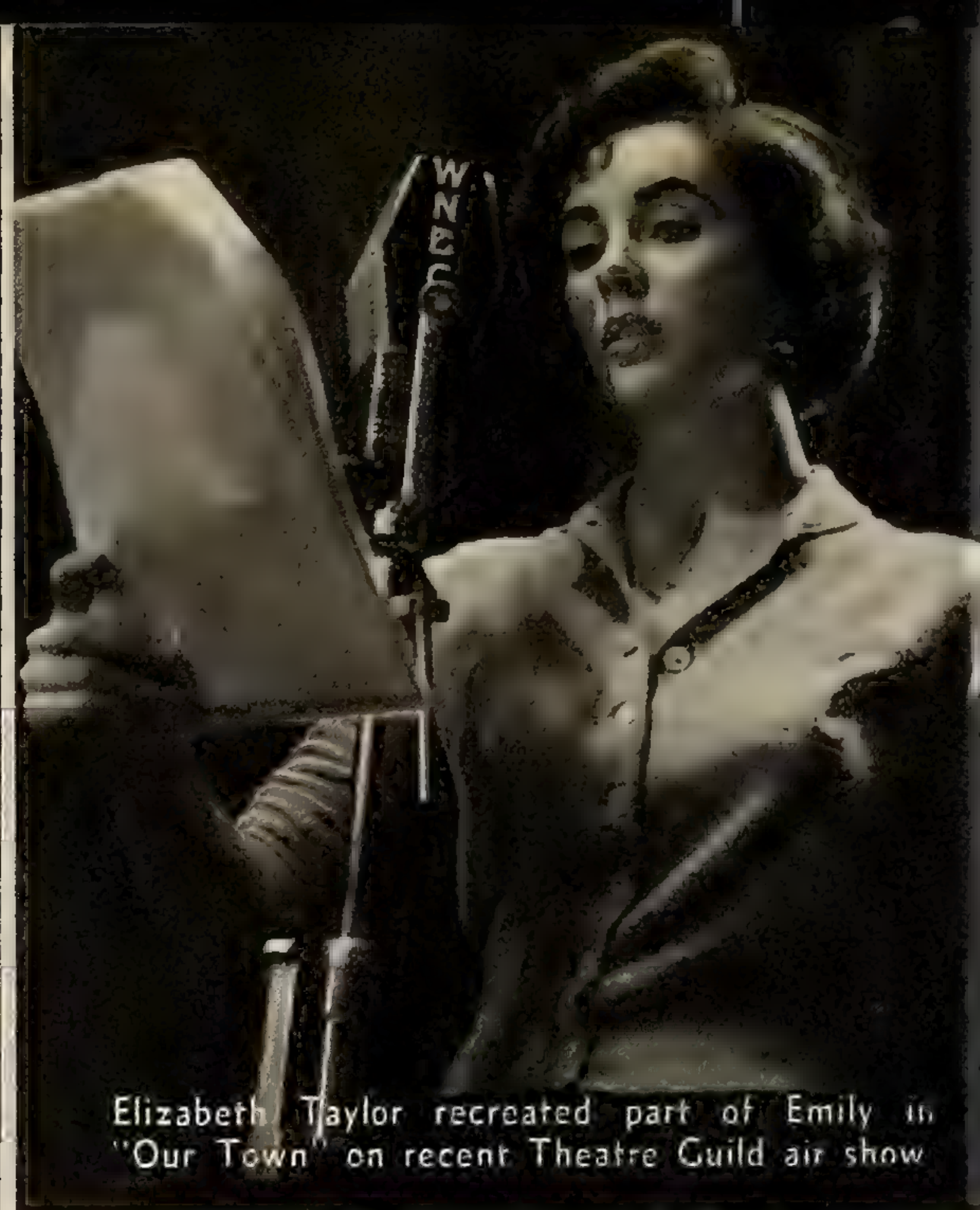
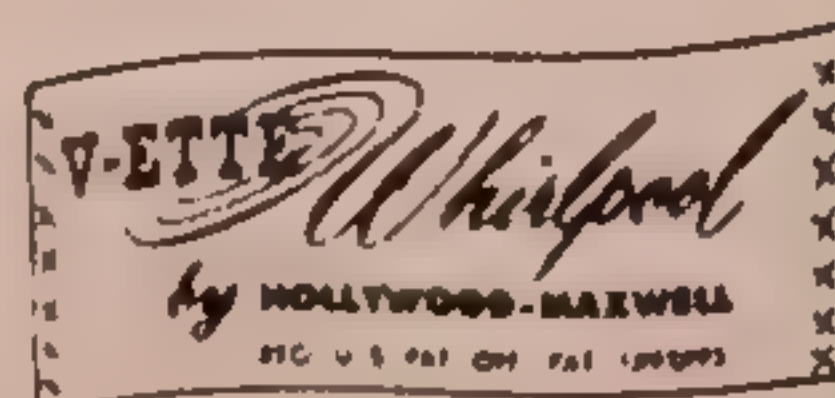
at right/

A new backless V-ETTE\* in sheer nylon marquisette broadly separated straps . . . bare to the waist in back. B and C cups 3.95

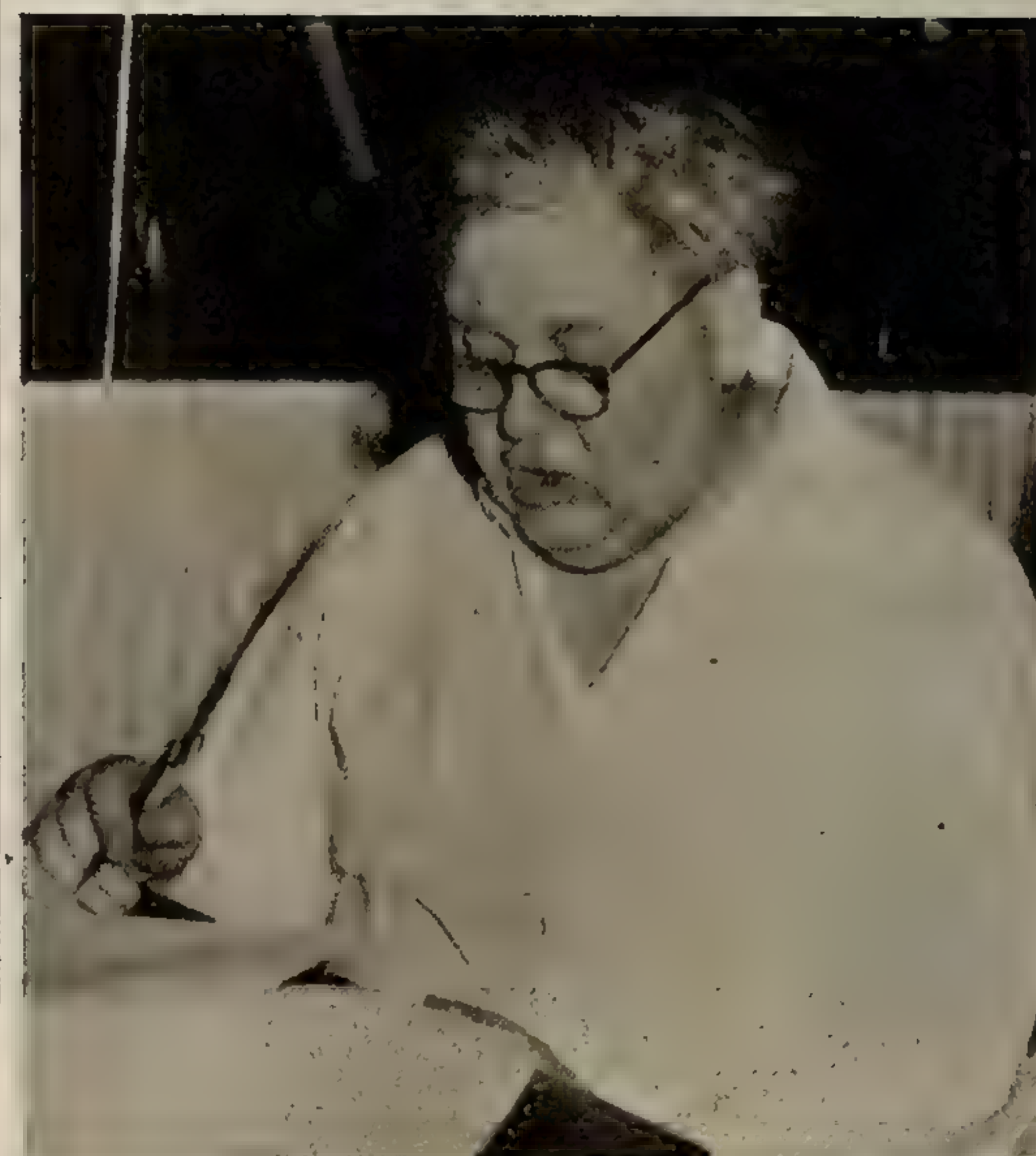
AMERICA'S MOST-ASKED-FOR BRASSIERE

\*Reg.

*It's not the genuine Whirlpool\* stitch without this label*



Elizabeth Taylor recreated part of Emily in "Our Town" on recent Theatre Guild air show



Charles Laughton tackles a role with gusto whenever he guest stars for Theatre Guild.





# Helping Hand From Hollywood



Most of New York's Theatre Guild radio dramatizations are well fortified with notable Hollywoodians like James Cagney in a lead role, supported by Broadway actors. Homer Fickett, director, finds these ingredients, plus a good play, result in fine fare.

Jane Wyman, Beatrice Pearson and Mel Ferrer keep NBC air waves vibrating in recent Theatre Guild On The Air broadcast of "The Willow And I," in which Jane and Beatrice played sisters. Program often enlists services of movie people visiting New York.

The theatre and opera star, Ezio Pinza, now Hollywood bound, emoted "Goodbye Again."



Dramatization of "The Traitor," a short-lived Broadway play of several seasons ago, might not have attracted such a wide audience had it not starred film actor Tyrone Power, with part-time Broadwayites Nina Foch, Bill Eythe. Mr. Fickett is with them.



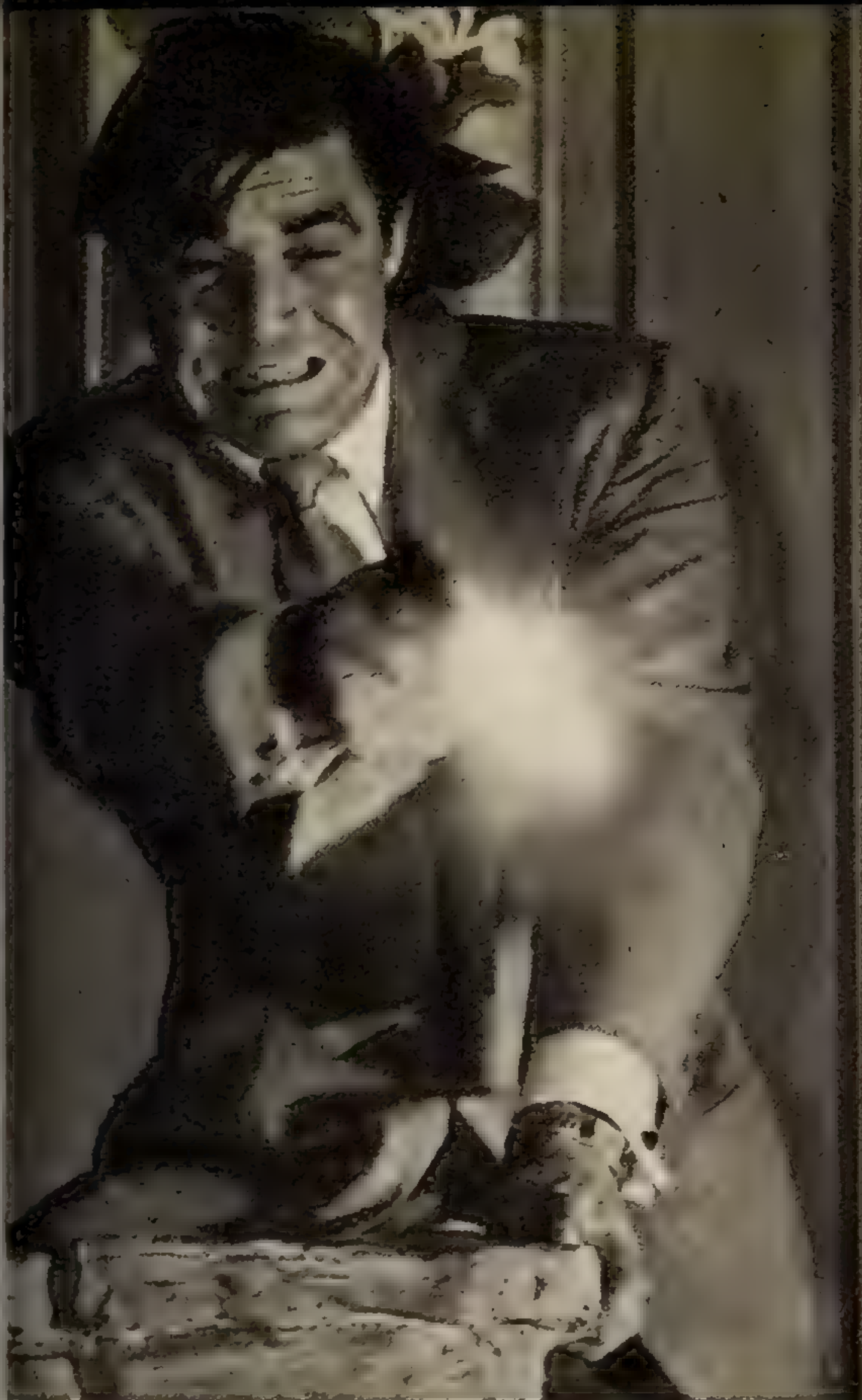


# "I'm Not The Husband Type"

"Perhaps it is because I don't want to be possessed," says Steve Cochran, who feels women become demanding, possessive

"Why do women refuse to accept a man the way he is?" asks Steve. "A woman wants a man to become the way she thinks him to be."





Steve is a menace in "The Damned Don't Cry." Yet he's got same qualities that Gable has.

**By Mary Jane Manners**

**E**VERY movie beauty (*unattached and some otherwise*) takes one look at Steve Cochran and mentally notes, "He's for me." But there's one hitch: Steve rarely gives a picture name girl a tumble. Furthermore, Steve says, "I should never get married. I am not the husband type. And I know by experience whereof I speak."

All of which naturally makes Steve irresistible and a distinct challenge to feminine ego.

Steve is most worthy of the widely heralded title, "Hollywood's new Gable." He not only looks like Gable, but possesses the same indifferent charm and

Right: With Joan Crawford. He admires her complete honesty and understanding of people.

virility. Women in the preview audience of "Storm Warning" at a Glendale theatre screamed with delight, "He's terrific!" They loved the chaos and emotional havoc he wrought with Ginger Rogers and Doris Day.

"A real male, unbending, demanding, perhaps rough on women. Yes, he slapped them down and they loved him. He's terrific!" Feminine gasps and sighs emanated all over the theatre. And Steve's single, eligible, and fancy free—but!

"I'm not against marriage," Steve said with a flash of gray Irish eyes, "but it is not for me. Not in my present development at least." Then thoughtfully, he added, "But I may change."

Steve had joined me for lunch in Warner Bros. commissary. The still man, the cameraman, even the electrician, had all been doing raves about Cochran.

"He's the hottest bet in pictures," they said. "He's another Gable." Large pictures of Steve embellished the walls of Warner Bros. Green Room. They were newly placed in line with Joan Crawford's, John Garfield's, Bogart's, and Virginia Mayo's—definitely a sign of top stardom.

"In spite of losing two decisions to marriage; yes, I've been married twice," Steve admitted with candid honesty, "there may come a time when, matrimonially speaking, and with increased maturity, I'd possibly make a third try. I like a girl who'd rather whip up a meal for two in her apartment or at my home, than blow my coin in at the night spots. I like nothing better than staying right at home. I like home cooking. I am the home type, but I am not the married man type. Doesn't make sense, for I am really domestic at heart. Perhaps it is because I don't want to be possessed. (*Please turn to page 66*)

Says Steve, "I like girls who cook and keep house. The spoiled ones are not for me."



Steve, with Joan Crawford and David Brian, at party at exclusive Shadow Mountain Club while on location in Palm Springs for "The Damned Don't Cry."

An important scene in "Storm Warning," Steve's latest for Warners, with Ginger Rogers and Doris Day. Steve likes to do things on spur of moment.





# He Sure Gets Around!

**B**URT LANCASTER'S early training as an acrobat with a circus enables him to carry on in Douglas Fairbanks, Sr. style throughout his latest picture, "The Flame And The Arrow." Leaping from walls, swinging through space, Burt covers ground fast, a useful talent to a man with as many girls as he boasts in film.



No doubles were used for the death defying tricks in this Warner Bros. adventure film



Outlaw Lancaster gets arrow in back when he opposes the usurper of his homeland. Setting is 12th Century Italy.



With pursuers usually hot on his trail in film, Burt always can spare a moment for lass pretty as Yvonne Doughty.

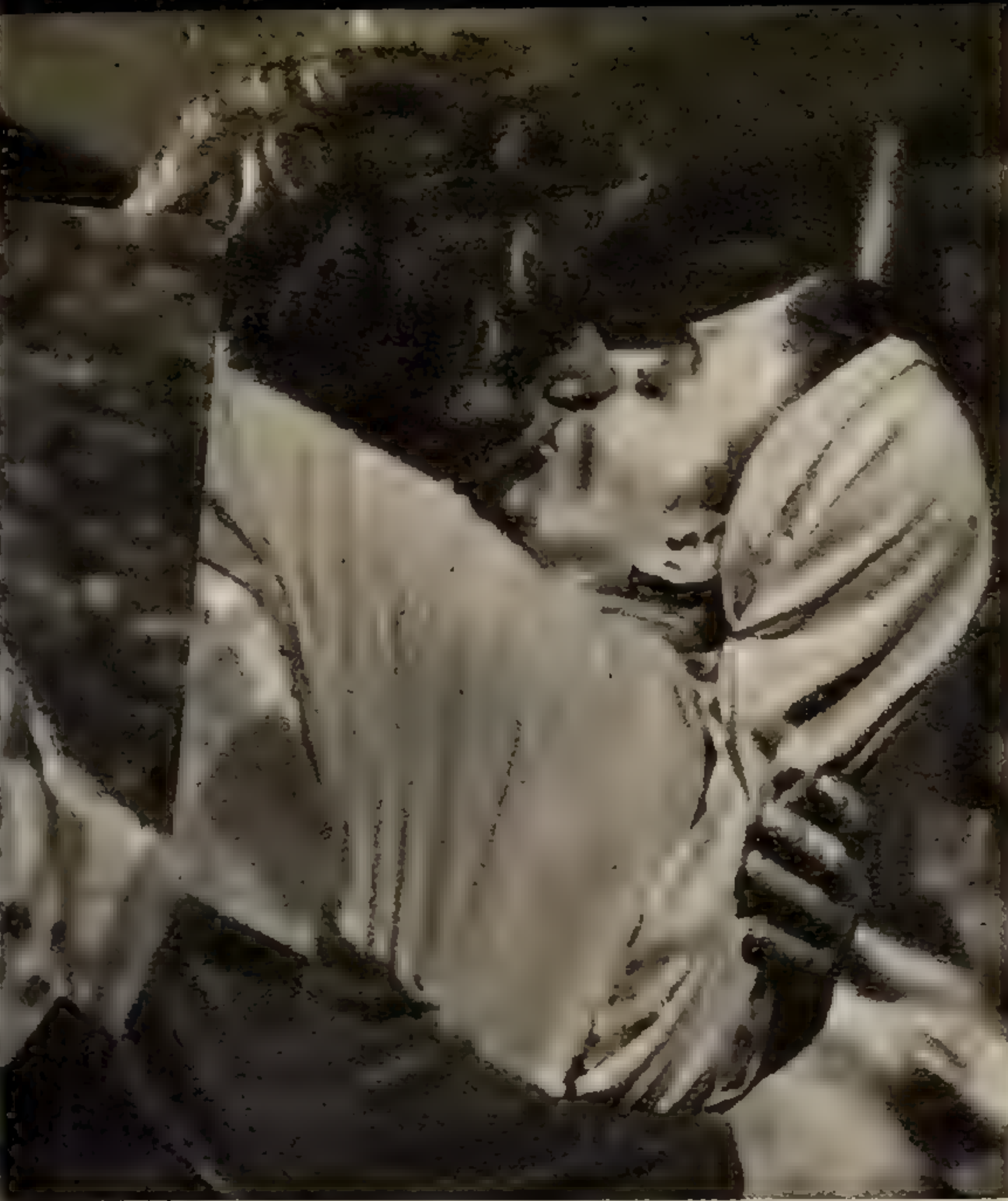


Burt rests from perilous feats in company of adoring Sue Casey



In his retreat he holds tied Virginia Mayo as a hostage for his captured son





Eileen Coughlin's next on Lancaster agenda. He trained 3 months for strenuous picture.



He gets into the stronghold of his enemies and into good graces of Ma



He learns to love fair enemy Virginia, and she helps him to recover his imprisoned son.

for wonderful songs, in the business.

When-  
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age 70)



List of important men in her life also includes Bob Hope.



# How To Pick A Husband



Vital, thinks Marta,  
is knowing what not  
to look for in a man.

She and James Mason  
in "One Way Street,"  
a U-I production.

"The European is more romantic  
in his courtship. But Marta  
prefers Americans as husbands.





This is how lovely Marta Toren would do it, but she prefaces her advice by saying, "You can fall in love at first sight, but don't marry until you are very sure he is the right one"

**By Reba and  
Bonnie Churchill**

**M**ARTA TOREN looked at us with wide gray-green eyes that twinkled like rhinestones as the corners of her mouth tilted upward in a smile.

We had just asked her a question—one, to be more explicit.

"But, what a question!" mused Marta as she repeated our query—"How to pick a husband?"

"I think I can best answer this in the same manner a native of Sieno, Italy, answered my pleas of how to get to the next town. I was in Italy locationing for Universal-International's 'Deported,' and I wanted to go to the small village near where we were shooting to buy some souvenirs. The native went to great lengths telling me what signs not to turn at and then, *finally*, the right post to seek out.

"Perhaps, we can best discuss the intriguing 'how to pick a husband' by mentioning what *(Please turn to page 72)*

Intelligence is an essential. Marta says, "James Mason exemplifies the qualification."



"For consideration I would pick Howard Duff. He is not only thoughtful, but chivalrous."



"Probably the worst thing that could befall a girl would be to draw too-perfect spouse."



Exotic-eyed Marta admits that maybe she is too much a romanticist.





**W**EST COAST society and Hollywood rubbed and bent elbows at a lavish, exclusive reception recently hosted by the Tony Duquettes, wealthy and prominent socialites. It was all very formal and chi-chi and only the very tops in each set were invited. A most appropriate occasion for the stars to bedeck themselves in their very finest gowns and jewels, they made the most of the opportunity by looking exceptionally glamorous.

Below: Reginald Gardiner amuses Janet Gaynor, former screen star.



Above: Irene Dunne, Reginald Gardiner and his wife, Loretta Young and Dr. Griffin, husband of Irene Dunne, at affair.

Left: Loretta Young and Mrs. Reginald Gardiner enlivened proceedings by attaching balloons on back of their gowns.

Hiding behind the mask of feathers and flowers are Vera-Ellen and her escort of elaborate evening, Henry Willson.

# Society And The Stars Make Merry

Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, in deep discussion with Joan Fontaine, whose sister, Olivia, won Academy Award.





# Don't Let The Gleam Fool You!

"Often the man with the hero's look," warns Zachary Scott, "is really a villain at heart"

By Marilyn Sable



"The man with the villainous look may have a soul that's 99 44/100% pure," says Zack.

Below: Zack with Joan Fontaine in "Bed Of Roses." He's one of screen's busiest actors.



Between scenes of "Colt .45," a thrilling Western for Warner Bros.



Looking into the eyes of Kristine Miller in "Shadow On The Wall," MGM film.

"**H** E LOOKS too smooth to me. I'm not sure I'd like him." That's what I thought the first time I saw Zachary Scott in person, sitting ringside at the Copacabana in New York. The Copa Girls in the show were all swooning under that super-spotlight smile.

"He's terrific on the screen," the people in my party agreed, "and we've only heard the nicest things about him from theatre people. But because he's so convincing on the screen do you think he's really a heel?"

"Well—no-oo—" But I wondered.

The next morning, with the fog of our gay night-before still hanging over me, I thought I recognized (*Please turn to page 68*)

Still another current Scott offering is "Guilty Bystander," the scene below showing Zack and Kay Medford having serious trouble.







# She Was Just Browsing Around

That's what Mercedes McCambridge said when she first arrived in Hollywood, but look what happened!

Left: Mercedes McCambridge with her husband, Fletcher Markle, an associate producer at MGM. She's uninhibited, liberal, and talks breathlessly.

Below: With John Ireland in "All The King's Men," best picture of the year. It was Mercedes' screen debut, but she won an Academy Award for her performance.

**By Donald McClure**

**I**T'S HER honest belief that what happened to her might happen to anybody. But this isn't precisely true because there are so few people in the whole world who are anything like Mercedes McCambridge.

She is the brown-haired girl who knocked Hollywood off its rockers with her first screen performance as the explosive *Sadie* in "All The King's Men"—and won an Academy Award!

She's the same girl who believes that money in the bank is a dangerous thing, who rebels at the kind of life that convertible cars and mink coats represent, and who refuses to have watches or clocks near her because who cares what time it is, anyway?

She's the girl who said she was "just browsing around—thank you" when she first came to Hollywood . . . the girl who decided to elope a week from "some Sunday," changed it to an immediate Saturday, back to Monday, then flew off to Las Vegas on her bridegroom's arm the very next morning.

Despite these pretty clear-cut examples of an unpredictable and frivolous nature, her friends say it is beginning to look as though Mercedes has found in Hollywood, of all places, the very foundations she had so successfully avoided until a few months ago.

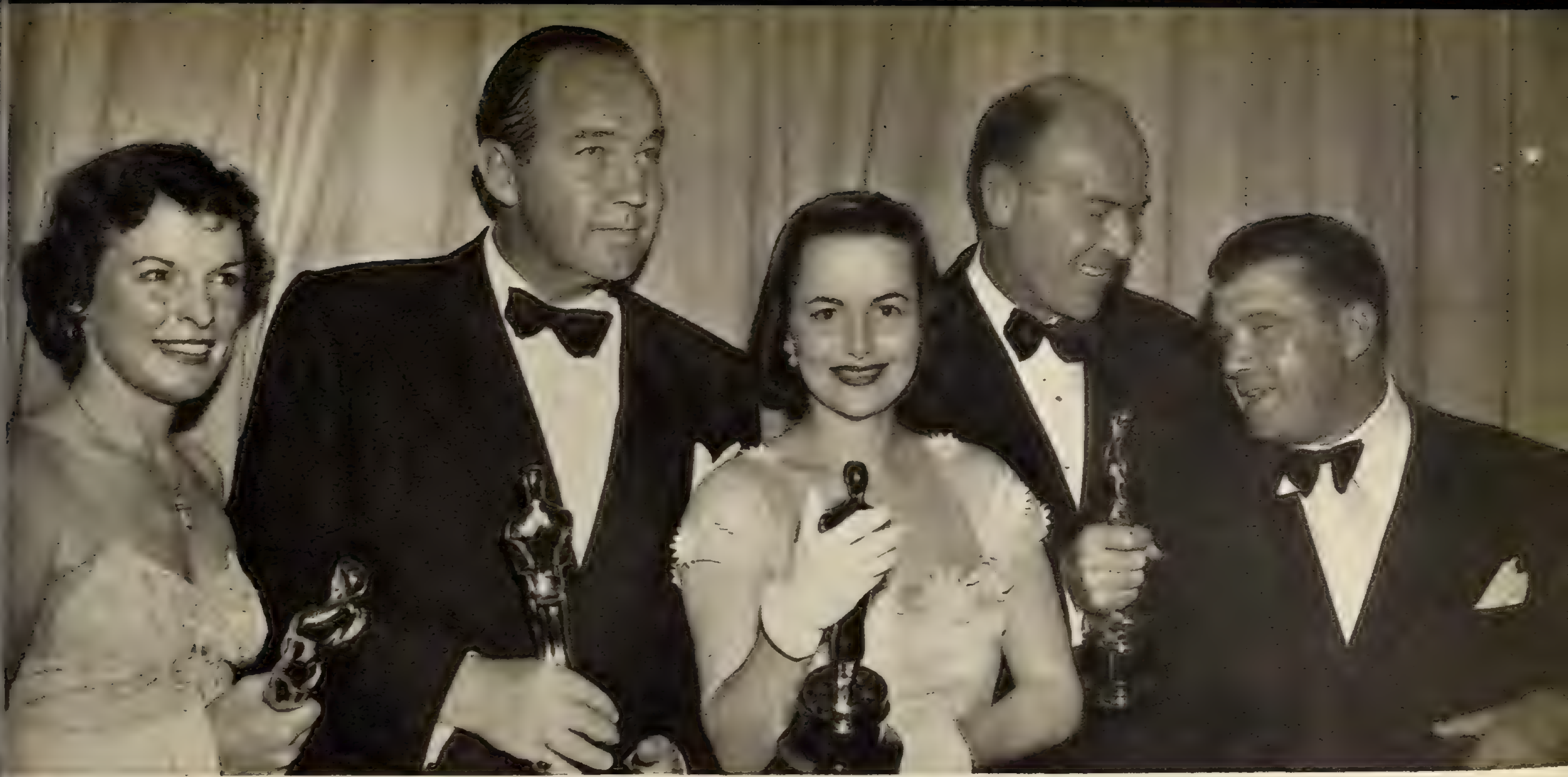
Marriage and the phenomenon of an almost literal over-night triumph on the screen have apparently been the determining factors in laying a quieting hand on Mercedes' restless shoulders.

"I'm still not so sure," snaps this high-powered girl. "Maybe I'll stay in Hollywood, and maybe I won't. Maybe Hollywood won't want me. Did you ever think



Mercedes with Broderick Crawford and John Ireland in key scene.





of that? Maybe I'll go to Chile next month . . . or Afghanistan!"

With a distinguished Broadway and radio reputation behind her, it's a little bit ridiculous to talk about the new Carlota Mercedes Agnes McCambridge, when Hollywood is just getting acquainted with

Mercedes with Brod, Olivia de Havilland, Dean Jagger and Director Bob Rossen, the top Academy Award winners for past season,

the "old" one.

They like the one they have met, and

can't possibly see any reason for a change. They even liked the 13-year-old "good luck" dress which she wore to receive her Academy Award because she is superstitious about it.

Mercy herself is willing to change or not to change (*Please turn to page 64*)

## ★Newest Hits in Blouses from Hollywood★



**"FANTASIE"—a dream blouse \$3.95**

Sensational new washable glamour blouses created by Joyanne of Hollywood. The big balloon sleeves of "Fantasie" and "Tahitian" are really the rage now in the film capital . . . they have elasticized, be-ribboned double "push-up" cuffs . . . peasant scoop neck with French piping enhances bust contour. "Fantasie" offers choice of 4



**"TAHITIAN"—South Sea Glamour \$3.95**

colors in filmy-soft, whipped-cream-like crepe. The "Tahitian" is an authentic Polynesian print, a riot of sultry tropical colours, created of Colté crepe . . . only \$3.95 each. The "Bow-Catcher" flatteringly bares midriff, bustline. Cool  $\frac{3}{4}$  sleeves. Roll collar worn open or closed—in washable white broadcloth . . . only \$2.95. We pay postage.



**"BOW-CATCHER"—with bare midriff \$2.95**

**SATISFACTION  
GUARANTEED!**

**You save at direct factory-to-you price**

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GUARANTEE**

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Rush me these Blouses at \$3.95 ea. postpaid:

"Tahitian" Size: 32 34 36 38

"Fantasie" Size: 32 34 36 38

Color: ( ) White ( ) Pink ( ) Yellow ( ) Chartreuse

"Bow-Catcher" \$2.95 ea. Size: Small Med. Large

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( ) I enclose \$1. Send C.O.D. plus postage.



men love to kiss  
the girl with  
*Irresistible*  
lips...



*Irresistible*  
LIPSTICK

Lucky you! You know how  
to be dream bait for your  
dreamiest date! Your lips  
are irresistible... exciting,  
delightful to kiss... with  
Irresistible Lipstick, the  
lipstick that's WHIP-TEXT  
to be smoother, longer  
lasting, color right!



Tonight! Complete the spell  
with the fragrant appeal of

*Irresistible*  
PERFUME

10¢ and 25¢ sizes



In "Father Of The Bride," Eliza-  
beth Taylor's father, Spencer  
Tracy, balks at photog at church.



When film was made Liz's screen fiance was  
Don Taylor, her actual fiance Nicky Hilton.

On the set Gene Kelly, Phil Silvers laugh off  
problems besetting Spence in the comedy.



*Would you believe my*  
shining **RICH BROWN** hair  
IS REALLY DULL AND FADED?

You, too, can be admired, adored, for your beautiful  
hair! Learn the secret of popular girls who glorify  
dull, faded or graying hair with Nestle Colorinse.

It's breathtaking to see that rich, natural-looking  
color give your hair shining beauty! Note—Colorinse's  
lemon-rinse action removes soap film. Leaves hair spar-  
kling, silky, easy to manage.

Get genuine Colorinse... made only by Nestle.



**TO GLORIFY BRUNETTE HAIR**  
(Choose Your Shade Now!)

**WARM BROWN**... shining burnished brown.  
**CHESTNUT BROWN**... rich lustrous brown.  
**DARK BROWN**... gorgeous, gleaming, dark brown.  
**BLACK**... deep satiny black.

6 Other Enchanting Shades!

Also try

**NESTLE COLORTINT**

Same beautiful shades  
in a triple-strength rinse.  
Lasts through 3 shampoos!



**Nestle COLORINSE** 6 rinses 25¢



# Fun With "Father"



Two future brides Spence won't have to worry about. Joan's daughters, Stephanie and Shelley.



Joan Bennett (bride's mother) Spencer Tracy and Dore Schary, who is MGM's production head.



## HAVE SKIN LIKE *Perfumed Satin*

Shower yourself with Mavis Talc. Its romantic honeymoon fragrance perfumes every lovely inch of you.

Its exquisitely fine texture smooths your skin to satin softness. Gives your arms and shoulders alluring "kiss appeal."

And fragrant Mavis absorbs moisture... keeps you and your lingerie dainty longer.

**MAVIS**  
TALCUM POWDER



## Would you believe my sunshiny **GOLD** hair IS REALLY DRAB BLONDE?

Don't let dull, drab hair cheat you of romance and exciting dates. Like glamorous girls, beautify your hair with Nestle Colorinse. Rinses in, shampoos out!

It's like a miracle to see that rich, natural-looking color give your hair radiant beauty and sheen! And notice — Colorinse's lemon-rinse action removes soap film... leaves hair silken-soft, shining!

Get genuine Colorinse... made only by Nestle.



## TO GLORIFY BLONDE AND RED HAIR (Choose Your Shade Now!)

BLONDE... true shining honey blonde.

PLATINUM... glorious silvery blonde.

AUBURN... like red-gold sunshine.

HENNA... rich glowing red-bronze.

6 Other Enchanting Shades!

Also try

**NESTLE COLORINT**

Same beautiful shades

in a triple-strength rinse.

Lasts through 3 shampoos!

**Nestle COLORINSE** 6 rinses 25¢





**J**UNE and Dick, appearing together on the screen for the first time since their marriage over four years ago, make MGM's "The Reformer And The Redhead" the most hilarious comedy of the season. She's a zoo-keeper's daughter, Dick's the Reform candidate for mayor. Right there you have the perfect setup for all kinds of amusing situations with June and Dick making the most of every entanglement coming their way.

Dick plays hard to get in the film. But June eventually wears him down.



## *Screenland Salutes*

# June Allyson And Dick Powell



Three's a crowd is no barrier to June.



Dick and June with her pet lion, Herman. Action and dialog in comedy are superb.



June and Dick have many love scenes, all being done most convincingly, of course.



## What Hollywood Itself Is Talking About

Continued from page 21

tears that is.

\* \* \*

Next came Jimmy Stewart, in modern tails and Old West haircut for his role in "Winchester 73," and presented Olivia de Havilland with her second Oscar for "The Heiress," and then the final highlight of the evening—best picture of the year, went to "All The King's Men." And another big, glittering, important event was over. Most of the Awards went exactly as predicted, but, even so, the excitement was just as great as if each had been a complete surprise.

\* \* \*

The guys and dolls of Hollywood, both on stage and off, were just about the most glamorous bunch of people ever congregated under one roof and it was a fine, exciting, wonderful evening. We always feel sorry that all the ones who are nominated can't win, but the runners-up took it like good sports—and of course there's always the hope that next year. . . .

\* \* \*

*Make no mistake about it—this is the event of the actors' year, all other awards and medals and honors handed out to the contrary. Fact is, if it weren't for the Academy, we doubt very much whether the other outfits would ever have thought of jumping on the bandwagon with their plaques and jimjicks and whatnots to honor the actors and grab off a lot of publicity for themselves. You don't realize the importance of Hollywood until you see one of these Academy affairs with the attendant mobs of celebrities and eager fans, and we think it's high time people stopped aiming their poisoned pens and their knives at a great big*

wonderful industry.

\* \* \*

We learned a lot about the inner workings of the Academy when the distinguished producer-director, Charles Brackett, President of the Academy, spoke to the gals of the Hollywood Women's Press Club about the business end of this important outfit. Actors naturally appreciate any form of credit given them, but they still always carry that Oscar glint in their eyes. We also learned much about the technical Awards, why they're given, and what they mean on Oscar night, when those presenting them gave a rundown on each one as it was presented. This was a good gimmick because the audience, which usually gets restless during this part of the program, was as still as a mouse while the people who usually stay in the background, but still contribute greatly to motion pictures, had their fling.

\* \* \*

The two actresses who seemed to get the most attention from the fans outside were Susan Hayward and Linda Darnell. Guess Donald O'Connor will always be identified with mules since his success in "Francis." When he came on stage to give Bobby Driscoll his miniature Oscar, the orchestra played "Mule Train." Don allowed he was sorry Francis wasn't with him, but that he was home writing his speech for next year. As we left the Hollywood Brown Derby to walk around the corner to the Pantages, we saw Jerry Lewis and his wife getting into his car to land in style at the theatre. Jerry looked as excited as if he'd never been to a big Hollywood gala before. And so did a couple of cute kids in our party—Barbara Fuller and Richard Foote. Bar-



Rhonda Fleming and Columnist Randy Brent on the dance floor at Mocambo.

bara, a pert and pretty little actress, has made ten pictures in ten months at Republic and Dick has a big fat part in Monogram's "Sideshow."

\* \* \*

*We got a little curious about how it happened that Columbia had the courage to make a picture about the tragic subject of cancer, which is what "No Sad Songs For Me" is about. So we had a chat with Producer Buddy Adler to learn why. Mr. Adler told me that Margaret Sullivan has been consistently turning down movie scripts for eight years, but that when she read this one she said it was the picture she wanted to do. That word is mentioned only twice in the script and, far from being a tear-jerker or a heavy, tragic drama it deals with a gal who discovers she's been tagged "it" and goes about preparing her family for the shock. Mr. Adler absolutely raved about Viveca Lindfors, who hasn't made too much progress in Hollywood and he says this will mean a big hypo to her career. This is a picture you shouldn't pass up.*

\* \* \*

The most fun we've had lately: A telegram arrived saying, "If it would amuse you to see me as the father of twelve children, will you come to a special showing at 20th Century-Fox." The wire was signed by Clifton Webb. Wild horses couldn't have kept us away from that particular showing of Clifton's new, riotously funny comedy, "Cheaper By The Dozen." It amused us, all right—along with scores of Clifton's friends. We must say we've never seen a turnout quite like this for a "mere" picture preview, nor do we remember ever hearing a bunch laugh quite so hard. Here's the guest list: Clark and Sylvia Gable, Joan Crawford with Vincent Sherman, Rosalind Russell and Freddie Brisson, Lauren Bacall and Humphrey Bogart, Dana and Mary Andrews, Anne Baxter, John Hodiak, Charles Brackett, Olivia de Havilland and Marcus Goodrich, the Louis Jourdans, Joan Bennett and Walter Wanger, the Charles Boyers, the Reggie Gardiners, John Emery and Tamara Geva, the Ronald Colmans, Mrs. Darryl Zanuck, Cole Porter, Jerry Wald, Harriet Parsons, Mitch Leisen, Billy Daniels and a few hundred more of Clifton's most intimate

(Please turn to page 55)



Helping Bing to celebrate "Bing Crosby Day" in Front Royal, Virginia, are Vice President Alben Barkley and his wife. Bing Crosby Stadium was dedicated.





# Sun-fun fashion Selections

by

Kay Brunell

Fashion Selection #163 Jantzen is a by-word in swimsuit fashions and here's their latest word on that subject (at left). It's a trim two-piece suit fashioned from Jantzen's Nylotone, a combination of layton, acetate and nylon. The bra, called "Stay-Bra," is strategically boned and can be worn strapless or with a halter strap. Black, navy, peacock blue, seafoam, red, lemon or white. Sizes 32-38. The price is \$10.95. The sandals, called "Jandals," and the "Diving Belle" bathing cap are also by Jantzen and are available in colors to match the suit. "Jandals" cost \$1.49; "Diving Belle" is \$1. To help you in acquiring your tan, Jantzen has a wonderful sun oil called "Jan."

**YOU MAY ORDER** these swimsuit fashions thru The Hecht Company, F Street at Seventh, Washington, D. C. Be sure to specify fashion selection number, size, color and whether order is prepaid or c.o.d. These fashions are also carried by many other leading stores throughout the country.





**Fashion Selection #164** Cole of California is the creator of the skin-tight, front-shirred swim style shown above. It's fashioned from nylon power crepe with a two-way stretch that makes for perfect fit on any figure. Wear it strapless as shown or use the optional halter strap. It comes in three vibrant colors: Blue Clay, Red Earth and Verdi Green. Small, medium and large. For \$17.95.

**Fashion Selection #165** Here's a fashion-right version of the classic dressmaker swim style by Gantner of California (right). Made of spun rayon, zips up the back, has a cleverly boned bra section and can be halter-style or strapless to suit your fancy. It comes in gray, navy, turquoise, blue and toast—all with white cuff at the top and white band on the skirt. Sizes 34-44. At \$8.95.

DIANA HERBERT, vivacious NBC Television, stage and screen actress, is Screenland's model-of-the-month.

Shoes—"Hollywood Shooters" by Vogue. Beach Bag and matching Bathing Cap—Kleinert. Nail Lacquer—Dura-Gloss. Make-up—Dream Stuff "Tropic Dream" by Woodbury. Photographs—Bert Rockfield



**Fashion Selection #160** Indian Head cotton fabric, unconditionally guaranteed against shrinking or fading, has been used by Paul Manufacturing in designing the Career Bra Beach Set above. The boned bra can be worn strapless or with halter. Eight beach-right colors, solid or with contrast trim, or in print. Sizes 10-20, at \$4. Indian Head cap is a Tropicap.



**Fashion Selection #166** A bright spot on any beach is a "Sea Nymph" by Jordan, such as the swimsuit at right. This satin Lastex two-piece suit zips in back and features a well-fitting bra with drawstring that also serves as a halter strap. Tucked detail on bra and skirt are interesting note. It comes in six colors: Navy, Shrimp, Deep Sea, Crystal, Emerald and Daisy. Sizes 32-38. For \$10.95.





# Under Cover Flattery



**Fashion Selection #168**  
Lily of France's Enhance 21 girdle is sheer, cool, has amazing control with implicit comfort. Of nylon elastic with rayon satin elastic panel, it comes in pink, white, black. Priced at \$10 for 14-inch in 24-39; \$10.95 for 16-inch in 25-30. Lily of France strapless bra of satin and nylon marquisette is \$3.95. Dotted Swiss strapless formal by Barbara Dance Frocks is \$22.95.



**Fashion Selection #167**  
Jantzen has the answer to the problem of a girdle for wear with summer sports outfits. It's their cool and comfortable pantie girdle of nylon leno with nylon marquisette front panel with applique. Detachable garters. In white only. Even sizes 26-30. For \$5. Striped cotton shirt, selling for \$2.50, and denim pedal-pushers, for \$3.95, also carry the famed Jantzen label.



*Hosiery by Holeproof  
Photographs by Bert Rockfield*

## Selections

by  
*Kay Brunell*

**YOU MAY ORDER** any of the fashion selections on this page through The Hecht Company, F Street at Seventh, Washington, D. C. Be sure to mention fashion selection number, as well as your size and color choice, and whether order is prepaid or c.o.d.



friends. Naturally, his charming mother, Mabelle, was on hand to help her brilliant, entertaining son acknowledge the praise that poured in from all hands for his highly amusing performance. As the energetic father of twelve, Clifton is not the same man as his *Belvedere*, but he's just as great in a completely different way. Wotta man!

\* \* \*

The handkerchief which Elizabeth Taylor carried when she married Nicky Hilton belonged to Liz's mother. The one Mrs. Taylor carried was *her* mother's. The wedding dress, which designer Helen Rose kept under lock and key, was trimmed in seed pearls, three millions of them, all sewed on by hand. Sounds heavy, doesn't it?

\* \* \*

*Ran into John Derek when he was treating himself to a crew haircut after he'd completed his part in Columbia's "Rogues Of Sherwood Forest." He'd been wearing his curly hair low on the neck and flowing on top for this costume epic and was he glad to get it barbered off to his favorite length! This, people, is one of the most spectacularly handsome guys that made a movie and, what's more, I'll have you know he's an extremely nice one, too.*

\* \* \*

Ever have a major hassle getting off on a vacation or any type trip? If so, you'll sympathize with wo' happen to Ty Power and Linda Christian when they left Holly-

wood for, first Australia, then England. The Powers had a new set of household help who were unfamiliar with their wardrobes, so the travelers had to do their own packing—one set of clothes for the land down under, another set for the junket to England. All their baggage had to be dispatched before they could leave and just as they were about to collapse from this chore, six cases of stuff they'd bought in Italy arrived. On accounta they had rented their house this batch had to be unpacked and stored! Linda's luggage contained a whole set of oil paints and Ty packed a home movie camera equipped with sound for a complete record of their adventures.

\* \* \*

Had a real fine time the evening Betty Hutton showed a small gang her new Paramount picture, "Let's Dance," which co-stars her and the fleet-footed Fred Astaire, a delightful musical all done up in Technicolor. Before we saw the picture, Maggie Ettinger tossed an extravagant buffet supper for Betty, Paramount's publicity chief, Norman Siegel, Louella and Harriet Parsons, Dorothy Manners and John Haskell, General Lyman Munson, former head of 20th Century-Fox in London and some other nice people. Betty looked like a dream in a short navy blue strapless taffeta number topped by a matching lace coat.

\* \* \*

*This is the sad story of a lost eyelash. Lucille Ball wears a pair of inch-long falsies (lashes, of course) in "The Fuller*

*Brush Girl."* So the company was on location and the makeup man dropped one of 'em in the street. It was too far from the studio to send back for a replacement, so the poor guy got down on hands and knees to find the lost prop. Curious passersby stopped to find out what he was looking for and hurried on when the frantic guy replied "eyelashes." When he found 'em, he realized how his cryptic remark to the strangers must have sounded—crazy, that is.

\* \* \*

Dorothy McGuire has finally decided that Hollywood is here to stay, so she's gonna stay. Fact is, she's put down roots in a small Bermuda type of house on the "wrong side of the tracks" near her studio, 20th Century-Fox. Moreover, she's looking awful sharp these days, having traded her plaid slacks and ballerina slippers in on a wardrobe of smart hats, sleek dresses, and high heels. If "Mother Didn't Tell Me" is any criterion, Dotty's fast going to become the comedy queen of the screen and she's just the gal who can do it.

\* \* \*

Dan Dailey, who dropped twenty-five pounds during the making of "My Blue Heaven," has discovered the new water-ski resort at the Salton Sea. Sent his wife, Liz, down to case the joint—she okay'd it, so Dan's selling water-skiing to his new pal, David Wayne. The latter, by the way, is a happily married man, so don't pay any attention to the gossip that he's romancing this or that chick.

*Think, darling, think!*

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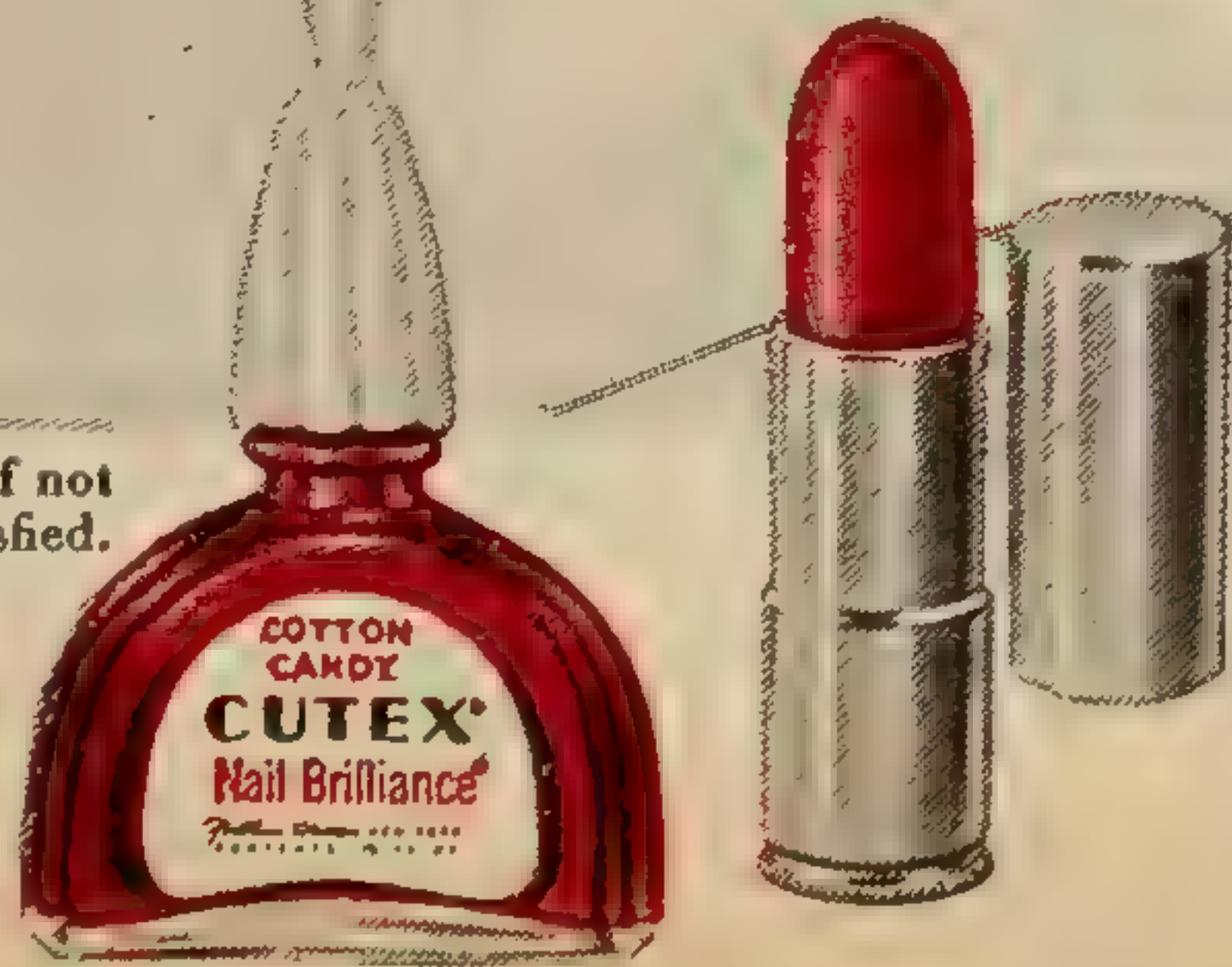
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# CUTEX





Makeup man, hairdresser and dress designer are all with Betsy Drake (Mrs. Cary Grant) as she prepares for scene in "Ellen," Harry Popkin production.

John Huston and dancer-model Ricky Soma pulled one of the biggest surprises on Hollywood with their Mexican marriage, performed the same day he secured his divorce from Evelyn Keyes. Rumors are that the Hustons are also expecting.

\* \* \*

**Vacation Department:** When Cary Grant finished "Crisis" at MGM he and his bride took a long motor trip to the Great Northwest—a definite change of pace for the sophisticated Mr. G. Kathryn Grayson and Johnnie Johnston picked Palm Springs for their holiday. Johnnie had been in New York doing guest shots on radio and TV. Howard Keel combined work and a vacash in Honolulu, where MGM is filming "Pagan Love Song" with him and Esther Williams. Howard, by the way, is one of the best skeet shots in town. Picked it up when he was in training for "Annie Get Your Gun." Bob Taylor, on the same work-play kick, took a gillion feet of film to Italy so he'd have a photographic record of his stay while making "Quo Vadis." Paul Douglas' first time off since he signed with 20th was spent wrassling swordfish in the deep, deep sea. Paul and the attractive Jan Sterling have announced their intention of making it an August wedding.

\* \* \*

Joan Crawford, at Columbia for "Harriet Craig," posed for her first leg art in a long, long time—and, boy, you couldn't see the cheesecake for the crowd of men standing around admiring the Crawford gams. Joan's wardrobe in this picture is very reminiscent of the styles popular when she first rose to fame. On her they still look good.

\* \* \*

Well, it's finally happened! At last Larry Parks gets to quit being Jolson and becomes his attractive self in an untitled, young romantic comedy at Columbia. He and Barbara Hale will be teamed again and that's nice teaming.

\* \* \*

*Mario Lanza, that terrific male canary,*

*has been having trouble controlling his weight so when his birthday came around on the set of "Toast Of New Orleans," Kathryn Grayson gifted him with a beautiful cake—made of wood. Director Norman Taurog and Producer Joe Pasternak gagged the party up further by presenting Mario with a statue of Ezio Pinza, who'll be doing his scales at MGM after he closes in "South Pacific."*

\* \* \*

Dennis Day, doing his first picture in six years, described his part in "I'll Get By" this way: "I'm somewhat of a jerk and not very bright in a bright kind of way." He'll get by.

\* \* \*

**Around Town:** Saw Nora and Dick Haymes dining at LaRue, still looking like honeymooners; later spotted them

again at Mocambo listening to singer Billy Daniels, who was the rage of the town. Also saw Paul Douglas' ex, Virginia Field, dancing like mad and looking happy. Went on to the Club Gala to see our pal, Elizabeth Talbot-Martin, perform. It was late and most of the customers had left, so she and pianist Bobby Short put on a private show for us. Terrific! At the Bantam Cock, we met one of Joel McCrea's teenage sons, who is as handsome as his pop. The sprout has Joel's features and mother Frances Dee's big black eyes and he's gonna be a heartbreaker. The pair were having dinner with Doug Morrow, Oscar winner for his screenplay, "The Stratton Story." On the other side of us, Bob Stack was buying pretty Claudette Thornton's dinner. At Richard Hoyt's party we chatted with Lynn Merrick. We traded corny jokes about our identical first names and more of the same with that raving beauty, Arlene Dahl, on accounta we have the same birthday. Charles Brackett wisecracked that Dick Hoyt better invite him to his parties because he lives just across the street and, if not invited, would complain about the noise. As if that charming gentleman ever needed an excuse to get invited anywhere. He's practically the most popular man in town. Met the fascinating choreographer Jack Cole at Dale Orr's small dinner party and were utterly spellbound with his tales of Broadway shows and the tours his Jack Cole Dancers troupe has made around the country. Stopped by the Racquet Club in Palm Springs on the way home from a delightful weekend at John van Druten's desert ranch and the first handsome man on hand was George Montgomery, looking bronzed and healthy from a great weekend with his Dinah. And here's the scoop to end all scoops. Saw Rory Calhoun lunching with his wife. You know what? He dunks!



Robert Mitchum and Ava Gardner take time out for a snack betw RKO's "Carriage Entrance." Ava departed for European vacati

200 of



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**A**NNE FRANCIS, at left. A lovely NBC television actress, wears a terry-cloth ensemble by California Casuals. Battle jacket in white, maize, open, costs \$7.95. Shorts and bra, in white only, are \$4.95. White paddy-slippers are only \$2.50. Small, medium and large—also extra-small slippers. Write California Casuals, 832 W. Fifth, Los Angeles, Calif.

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Jane Wyman and her friends, the William Orrs, in the Pump Room of the Ambassador East Hotel in Chicago. Jane is in "The Glass Menagerie."

## Hedy Really Surprised Me!

Continued from page 23

that I was right. Before the picture started, our director gave a party for the purpose of introducing the cast to one another.

The first thing Hedy said to me, her eyes wide and her expression anxious, was, "Please don't think it's true! Please don't think I didn't want you for the picture. I have no idea how a report got started that I was unhappy over your selection. I wasn't. I didn't discuss it with a soul. . . .REALLY!"

From that moment on, I was on Hedy's team.

You see, it would have been easy for Hedy to have said nothing. She could have assumed, rightly, that I had never seen the item. Or she could have felt that—as the alleged injured party—I should challenge her reported reluctance to star opposite a man she had never met.

But she didn't wait for me to act. She came forward, as concerned as a straightforward child, and disclaimed responsibility. What man or woman wouldn't be charmed by Hedy's eagerness to set things straight at the first possible moment?

On the occasion of our initial meeting, our group went from the dinner party to a showing of "Samson And Delilah." Anne and I had asked Hedy to ride with us and after the showing we drove her home.

Those of you who have seen "Samson And Delilah" know that this picture was one of the most important in Hedy's career. She was alluringly gowned, was beautifully photographed, and the script gave her many highly dramatic scenes in which to display her acting ability. Critics have agreed that Hedy scored a triumph.

I felt that it would have been natural for Hedy to talk about the picture while we were driving her home. So did Anne.

When Anne and I were discussing the evening, afterward, Anne said, "If I had just seen myself as *Delilah*, looking as Hedy did, I would still be talking about

it." I have added this opinion to give you the feminine viewpoint.

The point is that Hedy didn't say a word about the picture. She didn't reminisce over the production, over the difficulty of certain scenes, over the actual physical danger of some sequences. She didn't ask us if the timing was right—as it seemed to us it was—or if the "business" was effective.

Anne and I gave her every opportunity by starting the conversation with raves about the picture, which we agreed was a classic of its kind. Hedy said, "Thank you," and changed the subject.

She talked about photography. She had read somewhere that Anne had given me a stereo-realist camera for Christmas, so she wanted to know how I liked it, how the pictures were projected afterward, and whether there were any "bugs" that might plague an amateur who undertook to operate such a camera.

Score one for Hedy: she had steered the conversation away from herself and her concerns, and had directed it toward one of the hobbies in which Anne and I are deeply interested.

She knew that I had been on location in England, so she quizzed me about British picture-making practices, about rebuilding of the bombed areas, about famous London restaurants. Afterward I asked Anne if I had monopolized the conversation. She laughed and confessed that she had been on the verge of asking me the same question.

Because Hedy knew that Anne had been on location in Durango, Colorado, she asked Anne a lot about that experience. Was there skiing in Durango? Did Anne notice the altitude? What was there to do in the evening? How far was Durango from Colorado Springs where we had spent our honeymoon?

Those topics disposed of, Hedy and Anne hit upon a topic dear to the feminine heart: the redecorating of houses. It seems that Hedy has just redecorated

her house for the second time and she was uncertain about some of her innovations. For one thing, she—the glamorous Hedy herself—had done some of the painting, and some of the furniture refinishing. She asked Anne's advice on a number of problems.

All in all it turned out to be a delightful evening.

For the masculine readers of this magazine, I know I should say something about Hedy's beauty. Once again, I—like anyone gradually getting to know Hedy—was in for a surprise.

There is no doubt at all that Hedy is unreasonably lovely. Black and white photography doesn't do her justice; color *almost* catches her spectacular vividness. However, there is something about Hedy that the camera never quite records. It would be difficult to define the quality. Perhaps it is exact to say that the dazzlingly exotic Hedy is not the real Hedy at all.

In daily life, she appears to be utterly unaware of her own looks.

While we were working on "A Lady Without Passport," she'd come to the studio in the morning wearing a simple white blouse, a pair of easy flannel slacks, camel's hair topcoat and bandanna around her head. I don't suppose that one person in a thousand, catching sight of Hedy in her car as she drove to work, recognized her as the girl hundreds of men would give an oil gusher



Gordon MacRae and Julie London have fun on the "Return Of The Frontiersman" set.



to be introduced to.

As Anne and I grew to know Hedy, we discovered that her favorite outfit for wear around her own home was a white peasant blouse, a vivid peasant skirt and a pair of ballet slippers. Sometimes she wore stockings, usually she didn't.

It's true that she was particular about costumes for "Lady Without Passport." She's a refugee, stuck in Havana, who will do practically anything to get into the U.S. I am an immigration officer who is trying to catch the leaders of a ring which is smuggling aliens into the States.

Hedy's wardrobe consisted mainly of casual white garments, but she saw to it that each was exactly right for the scene in which it was to be worn. If it was reasonable to suppose that the dress of the character in the picture would have been rumpled. . . . Hedy wanted the dress to be convincingly rumpled.

For the scenes in which the girl was supposed to be sleek, Hedy wanted the garments to be absolutely immaculate. It was interesting to me, and surprising, too, to discover that the precisionist Hedy around the studio would be the one hundred percent non-clothes-conscious Hedy around her own home.

It all comes to this, I suppose: apparently Hedy regards herself, at the studio, as an efficient artist who is determined to do a good job. At home she considers herself a simple soul who is, primarily, the busy mother of three children and, secondly, the family breadwinner.

There can be no doubt that Hedy is devoted to her children. Jamie, her adopted son, is now away at a fine boarding school, but Denise and Jackie are closely integrated parts of Hedy's life. She and their nurse share their care, but when either of the babies is ill at night, Hedy is the person who gets up and attends to their wants.

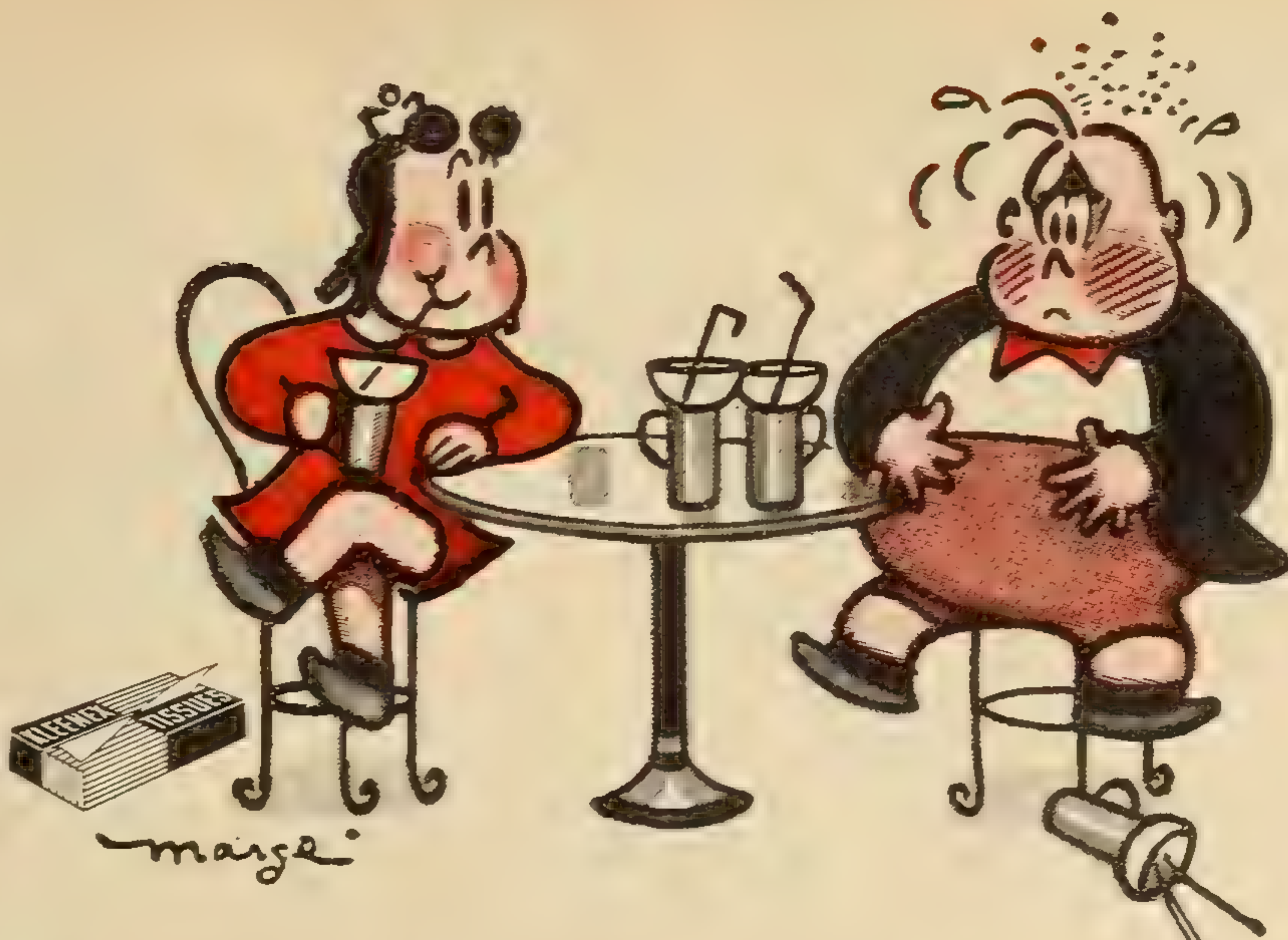
During the shooting of "Lady Without Passport" she spent a week during which she was able to get only half enough sleep. Jackie had a heavy cold. I imagine that a professional glamour girl would have turned the responsibility of Jackie over to the nurse, and would have slept through the wailing and coughing and medicine-giving that go with childhood illness. Not Hedy.

She was a wreck (*she said, although she looked as fresh as a new mint leaf*), but she was both actress enough to want to get on with the job without taking time off, and mother enough to want to supervise the care of her own ailing son.

One morning when Hedy was leaving the house, she said that Denise—who is now five—kissed her goodbye and then confided in a loving tone, "Oh, Mommy, I feel so sorry for you because you have to go to work when you are so tired. I am being a good girl and staying away from Jackie so that I won't catch his cold. I don't want to keep you up at night."

Surprisingly enough Hedy does quite a bit of her own cooking, particularly when she is between pictures. She wants her children to be as accustomed to Hungarian dishes as she, herself, is. At Christmas there is plenty of excitement when

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Hedy makes the traditional Hungarian cakes and cookies for Christmas stockings and the boxes of goodies which the youngsters give their friends.

Once Hedy has made a promise to one of the children, that promise is kept if it is humanly possible. Both Anne and Hedy were invited to an affair which Anne described to me as "smart." Anne made plans to wear her fanciest hat and her prettiest afternoon dress; altogether, I gathered that this particular luncheon was something anyone in her right mind wouldn't miss.

When I mentioned the luncheon to Hedy on the day before it was to take place, she admitted that she was as eager as any other girl in Hollywood to attend. However, she had promised to take Denise and Jackie to the recreation center on La Cienega Boulevard on that particular Sunday afternoon. "So that's what I'm going to do," she said, laughing wryly. "It is important to keep a promise that one has made to a child. A broken promise is, to a child, simply a lie that one has told. I don't want my children to feel, ever, that I have misled them or that I have failed to live up to my promises."

If it weren't for Hedy's devotion to her children, I think she might be lonely. Of course, she has all the opportunities a woman could desire to see Hollywood night life, and to be seen. But that's the problem. Hedy has had some bitter experiences. In a town in which there are hundreds of men who are ambitious, who are interested in promoting themselves

and their careers, a girl as spectacular and as famous as Hedy is always confounded by the worry, Does he really like me, Does he really enjoy taking me out, or is he doing it only to advance his own interests?

I suppose it would be easy for a woman to become disillusioned as a result of some of the incidents which occur, but I don't think Hedy is. She seems to shrug off an unpleasant situation and turn resolutely toward new interests.

She is quite interested in modern art and talks well on the subject. Anne and I have been trying to start a modest collection of the work of new people who are, we think, on the road to fame. That's one way to be an art collector without going broke. Hedy knew the names of each of the artists in which we had invested, and knew something of their technique and personal history.

She likes music, especially light opera. Once "Lady Without Passport" was well-launched, she brought her portable phonograph to the studio, and we had a concert every day between light set-ups. I brought all of my musical comedy recordings, so we had a great time with "South Pacific," "Kiss Me, Kate," "Finian's Rainbow," and "Brigadoon." Also, she was wild about my recordings of a series of Hungarian Gypsy dances.

When we weren't playing records, Hedy was teaching me Hungarian. The picture's script required the character I was playing to speak Hungarian in several scenes. Before the picture started I couldn't even have hollered "Help" in





Gary Cooper and Lauren Bacall with the longest cigarette Gary ever smoked. It was given to him during the making of "Bright Leaf," saga of tobacco land.

Hungarian, so Hedy gave me lessons.

During these sessions it occurred to me that if Hedy hadn't been an actress, she would have been a successful school teacher because she has infinite patience, and has a knack of putting across a fact so that it isn't easy to forget.

Also, if she hadn't been an actress, Hedy would surely have been a writer. She has a strong story sense, and several times she questioned sequences in the

film's script which were changed in accordance with her suggestions.

I suppose I shouldn't have been surprised to discover that one of the most beautiful women in the world was a hard-working craftsman, a person of wide interests, and a devoted mother, but I was.

Hedy surprised me—delightfully.

Anne and I are happy to claim her as a friend.

## If You Like 'Em Rugged

Continued from page 25

wood for years—once he was a parking lot attendant at Paramount, and once he made a test at Warner Brothers—he had to go to England to get a Hollywood contract. In fact most everyone at the studio thought he was an Englishman. When George Sidney, the director of "Annie Get Your Gun," heard that he had been signed, he blew his top and shouted, "I won't have an Englishman play *Frank Butler*." George Sidney later became one of Howard's biggest boosters. "He's no phoney-baloney, that guy," he says. "I'll stake everything that Howard's success will never enlarge his hat band."

When Howard broke his ankle the first day of shooting on "Annie" (a horse slipped and fell on him) he thought his movie career was over before it started. But Director George Sidney and Producer Arthur Freed were willing to wait for him. "I called him Hopalong Keel," says Sidney, "and suggested that he take up skeet shooting while he was waiting so he could get in character for *Frank Butler*."

Howard dismally told him that he was sure to be a washout with a gun. "The only shooting I ever did was when I was a kid in Illinois. I was out in the field one day and saw about five thousand

birds fly over my head. I shot at them. Didn't hit a one, not a one." But to please his director Howard tried his luck with the clay birds. In a short time he was so efficient at skeet shooting that the boys made him president of the MGM Skeet Club. But Howard insists that golf

is still his favorite sport. And poker with the boys is a good way to spend a Saturday night. Like Gable, he's a man's man. In the old days, Howard used to be quite a boy for visiting the Los Angeles dives and beer joints. Especially in the neighborhood of Melrose and Western, where at one time he worked at a hamburger stand called the Whitehall. He loved talking to the "characters" who frequented these places.

But marriage and career have put an end to all this. In January, 1949, at the Mission Inn in Riverside, California, he married the girl of his dreams, beautiful Helen Anderson, a former dancer in the London company of "Oklahoma." The Keels are now living in a small house in Hollywood, completely without movie star glamour. They have a few-months-old baby girl whom they have named Kaija Lian (*Helen is Swedish*). "She'll hate us for it the rest of her life," says Howard. According to Louis Calhern, whom he met for the first time on the "Annie" set, and who has become his best Hollywood friend, Howard is a very devoted papa. "As far as his little daughter is concerned," says Calhern, "Howard is the biggest liar I have ever met. Otherwise, he seems to be an intelligent, solid actor."

Howard was born in Gillespie, Illinois. His father was a coal miner, and the family were quite poor. His real name is Harry Keel. He changed it later to Harold, and still later to Howard. "I'll stay with that," he says. He tried to make the glee club at Gillespie but they wouldn't let him in. His father died when he was fifteen, and he and his mother and brother moved to Fallbrook, California. Here he completed his high school course, and went in for baseball, basketball and football. He was so skinny and shy that he avoided the girls.

When he was seventeen the family moved to Los Angeles, and Howard worked at various jobs, including a short stint at the Paris Inn as a bus boy. Eventually he landed a pretty good job with Douglas, and spent the next few years of his life as an aircraft worker either at Douglas or North American.

To be near Douglas he moved to Ocean Park, where he got in with a gang of fun-



Teresa Wright and her author-producer husband, Niven Busch, at a party in their honor at the Stork Club. She's the star of hubby's film, "The Capture."





Harry James is watching June Haver's reaction to a number his band is rehearsing for the 20th Century-Fox musical, "I'll Get By," in which both star.

loving young people. After a few cans of beer he would lose his inhibitions and sing for them. They especially applauded his impersonations of opera singers. His friends kept urging him to take singing lessons. So one day, without telling anyone, he went over to Boyle Heights to take a singing lesson for twenty-five cents. "The teacher needed lessons worse than I did," he says grimly. "By the time I finished the lesson my throat was so sore I couldn't talk for days. If that's singing, I said, I want no part of it."

On a dare he sang for a scholarship try-out judged by a Hollywood voice teacher, George Walker. He didn't make the finals, but the voice teacher was impressed with his untrained voice and gave him a personal scholarship. When the boys at the plane plant kidded him about singing at his job he joined a big choral group at the Los Angeles Evening High School. For the first time he began to take his singing seriously and not kid around with it. That led to another scholarship, then to the American Music Theatre which gave operas in English at Pasadena and L.A. High.

The war necessitated increased production of plane parts and Howard was sent on the road by his aircraft corporation to visit small factories throughout the country and help them in their machinery change-over. Everywhere he went he continued his voice training. He sang at the Mississippi Valley Festival and won. Later at the Chicago Musical Festival, which he also won.

Back in California again, he joined up with the National Concert Agency, and auditioned for Oscar Hammerstein who was looking for a replacement for the lead in "Carousel." He was so pleased with Howard's voice and personality, not to mention his physical attributes, that he awarded him the role—which, in turn, led to his getting the part of Curley in

the New York company of "Oklahoma."

But "Oklahoma" had already been running a number of years so there was no great excitement on Broadway when Howard took over the part. He sang "Oklahoma" for a year and a half, and readily agreed to travel with the company to London in 1947. The company played London a year—and while there Howard made his first movie, "The Small Voice," in which he played a gang leader. Then came Hollywood knocking at his door.

His biggest thrill in London was meeting Vivien Leigh and Laurence Olivier. They came back stage one night to visit with him after his performance, and later invited him to spend a Sunday at their beautiful old place in Alesbury. The Saturday night before Howard went pub crawling. "Saturday night was my night to howl," he says. He got in quite late. Barely had his eyes closed before the alarm went off. He only had time for a quick orange juice before he had to catch the eight o'clock train. "Larry greeted me with one of his special concoctions," says Howard. "I wasn't used to special concoctions. I didn't say more than five words. The Oliviers must have thought they were entertaining a prize jerk." To make matters worse he dropped the glass right out of his hands and it spilled over both legs of his pants. Vivien and Larry took him in the bathroom and started scrubbing him—Vivien took one leg and Larry the other. "If only the gang could see me now," sighed Howard. Howard came to after lunch, and he and the Oliviers became very close friends. He never visited them on an empty stomach again, and he had a completely wary attitude toward those "special gin jobs" of Larry's.

The studio has big plans for Howard. When "Annie Get Your Gun" was finished, MGM rushed him into "The Pagan Love Song" with lovely Esther Williams. The picture was filmed, for the

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most part, in Hawaii, which gave the studio a chance to "undress" Mr. Keel; and that should be just one jump short of dynamite at the box office. Next, Howard takes his fine voice and his fine shanks into the latest re-make of "Show Boat," in which he will play the spectacular part of *Gaylord Ravenal*.

"An actor out of work is an actor out of money," says Howard, and is quite delighted with his MGM setup. He is a hard worker, early on the set, knows his lines, conscientious, and no horsing around on MGM's time. Betty Hutton says of him, "I tried to joke with him but gave it up. He was too shy and embarrassed." She claims he has the worst temper she has ever met up with on a studio set—but he aims it at himself, and

nobody else. "When he missed a line he would start berating himself with some of the fanciest name calling I've ever heard. I used to say to him, 'Howard, everybody makes mistakes, don't take it so hard.' But if he just muffed one line he would nearly die."

This self-directed temper is nothing new with Howard. Once when he was working at North American he made a mistake in the fuselage of a plane. He became so angry with himself that he quit his job, and lay on the beach for four days to cool off, before he went back to the plant. Well, as long as he takes it out on himself his fellow workers need never worry. He's going to be a very popular fellow around the lots. And on the screens too.

## He Simply Can't Believe It!

Continued from page 27

stand the man if you know his background, and in Richard Todd everything, right up to now, is background for what is bound to be a brilliant screen career. Although he calls himself a detoured farmer because his ancestors were men of the land—Ireland and Scotland—and to own land is his ultimate goal, he might also call himself a between-times warrior.

His father was Major A. W. Palethorpe-Todd, a professional soldier, and soon after Richard's birth in Dublin, he spent two years in India where his father was stationed.

With his customary restraint in discussing any personal matters, Richard is reluctant to detail his own war experiences, which at the very least were shattering and perilous. He spent seven years in the British service, as an infantryman and with the Commandos and later with the paratroops. He was injured and hospitalized. And when he was asked recently if 'chuting into Normandy on D-Day in the first load of paratroops wasn't a terrifying experience, he admitted it was. He also admits that the business of being a paratrooper is a hazardous and trying one; then he adds, with a bright little light in his eyes:

"But some of them get to like it, you know."

The fact that he wanted to be a playwright is what prompted him to become an actor.

"A man's got to know all about the business if he wants to write," he says, "so I figured that I'd be able to write better for actors if I were an actor myself."

His pre-war work with repertory theatres in Britain led him to return to repertory after he was physically fit again and mustered out of service. His first picture role—a minor one—provided him with one of the most severe tests of his whole life. During hurdling practice ("I was hopeful for the Olympics") with the film mid-way in production, Richard broke his Achilles tendon. He was in extreme agony, and the physician who accompanied him to the set the next day advised the producers that work would be quite impossible without surgery. The

moviemakers countered that it was quite impossible to continue without him. They had one more week of Todd's scenes to be done in a special set that would have

to be torn down for the scenes to follow.

Richard agreed to work, with the knowledge that he would be in great pain and that the healing tissue would have to be cut away for later surgery if he were ever to walk normally again.

"It was my decision," he said. "My whole career depended on it. I simply couldn't afford to let them get another actor."

And he didn't. With a physician standing by to administer morphine when the pain became too intense and with his injured foot propped up out of camera range, he worked the entire week. Then he went to the hospital for a long and difficult operation that kept him off his feet for many months. But he recovered and, in recovering, won his point.

Last year when Vincent Sherman went to London to direct "The Hasty Heart," he began an extensive series of tests to select the man for the pivotal role of *Lachie*, the remarkable Scot. One night at a party, Sherman was introduced to one Mr. Todd, who made a favorable impression on the director.

"How would you like to test for the role?" Sherman asked.

"Oh, but you already have an actor



Betty Grable (Mrs. Harry James) in colorful song-and-dance number in "My Blue Heaven," 20th Century-Fox musical. Dan Dailey is again her co-star.





Burgess Meredith studying script with Susan Douglas during luncheon at Stork.

for it," Richard protested.

Whereupon he gave the director an eloquent plea in behalf of the talents of a well-known actor who had been tested for the role and who, everyone thought, had been set for it. Amused and attracted by this amazing young fellow, Sherman overruled his singularly unusual plea for another actor, and tested him.

"The minute Richard read *Lachie's* first line, I knew he was the boy for the role," Sherman recalls.

Richard's romance with Catherine Bogle, the sweet-smiling Scottish girl who became Mrs. Todd last August, began when she was playing the title role in "Claudia" for the Dundee Repertory Theatre. But the romance, interrupted only the way actors' romances can be, didn't reach the orange-blossom stage until he was appearing with Jane Wyman and Marlene Dietrich in "Stage Fright," being directed by Alfred Hitchcock in London.

Richard credits Jane with an assist in his marriage. And Jane herself likes to take bows as a secondary Cupid in the case. Catherine and Richard (*which, incidentally, he prefers to Dick, although he is somewhat resigned now to hearing Americans call him Dick on first meeting and from then on*) had been on the edge of matrimony several times, but had always postponed it, waiting for "a better time." The better time never seemed to arrive, and Jane, who was struck with the pair and getting highly impatient at the deferred romance, kept urging them to set the date.

"Finally," says Richard in recalling the event, "we decided we would marry on a forthcoming weekend when I expected to have a fortnight's holiday from the picture."

"Just before the weekend, we learned that the holiday had been cancelled and that I was going to have to continue working, so once again we were about to delay the wedding. But Janie would have none of it. She virtually bundled us up and sent us off to church."

So Catherine Bogle became Mrs. Richard Todd, and everyone, especially Jane Wyman, was as happy as a grasshopper.

"Except," says the bridegroom, "we didn't get a honeymoon."

They still haven't had an honest-to-goodness honeymoon, because after

"Stage Fright," Richard was rushed to Hollywood by Warner Brothers. The Todds' first impression of America was its vastness; their first impression of the way Americans live in America was the quantity and quality of the food they eat.

It is typical of Richard that when a reporter asked him if he wouldn't miss all the wonderful food when he returns to England, the actor replied:

"I suppose so—at first. But in England we're used to going without things."

In other words, he has spent most of his life accommodating himself to hardship, and the fact that he isn't going to eat a dozen eggs a week when he returns to London is hardly going to upset him.

Probably one of the greatest amaze-ments that Richard has experienced on his first Hollywood venture is the all-consuming interest of the press and the public in even the smallest personal item that concerns him.

"I fail to understand," he says, "why they should be interested in what I like to eat or what I like to read or what kind of music I like to listen to. It can't be that important to anybody, including me."

His comments on Hollywood and life in Hollywood are characterized by a notable restraint.

"I like it," he says. "I have found nothing to bother me very much—no incessant irritant, that is."

When the studio strongly recommended that he have a chauffeur for his rented automobile until he had accustomed himself to the left-hand drive, and the right-hand highways, and the grim traffic situation of Los Angeles, Richard politely but determinedly refused. He did his own driving, and successfully. He is sometimes independent to the point of exasperation. He is an individualist who will conform when it is necessary and when he feels it is proper.

Richard finds it hard to believe that American women who have seen him in "The Hasty Heart" and "Stage Fright" find him sexy, as most of his ever-growing fan mail indicates.

"It must have something to do with the camera—or the roles."

(Please turn to next page)

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He doesn't readily give his friendship, and any relationship with him is strictly a probationary one until a friendship has been earned—just as he has earned whatever valuable gains he has made.

He explains that these are the same qualities that Catherine Todd has.

"Kitty doesn't adopt people quickly. Not even me. And it was only after she had seen 'The Hasty Heart' for the third time that she decided she was sure of my performance."

Richard admits that there are certain lines in "The Hasty Heart" that still touch him, even as they touched both the London and Hollywood premiere audiences who stood and cheered for the newcomer. However, it is not recorded, nor acknowledged, whether or not when he proposed to Miss Bogle he used the

phrase of the screen play: "I'm offering you my heart, because it does me no good without ye!"

Both Richard and his Kitty are optimistic and confident about Mr. T.'s future. He is under contract to Associated British Pictures, and is available for loan-out, with Warners having first dibs on his services.

If Richard has his way—and he has a way of having his way—he will be back next year to make another picture in Hollywood.

"With any luck," he says, "I'll be able to make a picture a year here and one or two in Britain."

It's a certainty that Hollywood will welcome him back. Todd can't very well do less than leave a warm spot wherever he goes.



Virginia Mayo returns on Queen Elizabeth after making film with Greg Peck in London.

## She Was Just Browsing Around

Continued from page 47

as the situation demands. "Maybe I'm not exactly what the doctor ordered," she said. "And I don't always understand myself, but I manage to live a little, and that's all anybody can ask."

Her friends in New York, of which there are a great many, still shudder when they think of the way Mercedes was inclined to quit, suddenly and without any provocation, her current radio show, throw some scanties and plaid skirts in an old suitcase, grab her eight-year-old son, John Lawrence Fifield, by his little wrist and whip off to Europe. (*He's the son of her first marriage of which she says little except—"It just didn't work."*)

"We never knew exactly where she was going, how long she'd be gone, or why she went," one said. "We only knew that she'd be back more lively and interesting than before."

And Mercedes herself says, "I like to travel, and I'll go right on traveling as long as I've got any money. When it

runs out, I come home to earn some more."

There are not many strange places that Mercedes hasn't visited—most of them with weird sounding names.

"I went to St. Croix once," she admits, "because I saw a label on a rum bottle from there. And I whipped off to Trinidad because there used to be a dancer of that name somewhere, and then, of course, there are all those Calypso persons."

In the last few years, she and her son have spent more time in Europe than in America. "We like it," she said. "We like America, too, but the best way to appreciate America and Americans is to learn about other nationalities."

When Mercedes made her second, recent trip to Hollywood for her second screen performance in "Lightning Strikes Twice" for Warner Bros., she put John Lawrence on a plane to Chicago, where he was to be met by his grandparents.

"Where's my passport, Mother?" the

well-traveled boy asked. She carefully explained that Chicago was in the United States, and he didn't need a passport.

"Okay," he said. Then added doubtfully, "But what about customs?"

For all her seeming madness and lack of stability, Mercedes is a determined, sometimes profound, and always warm-hearted young woman who got her first and sensational screen role because she was indignant at the shabby treatment she thought a friend was receiving.

Although she was progressing brilliantly as one of New York's best-known radio actresses, Mercedes McCambridge one day last year allowed herself to be persuaded to attend an interview being conducted by Robert Rossen, writer, producer, and director of "All The King's Men." He was in New York looking for a girl who could play the role of Broderick Crawford's political hatchet woman, *Sadie Burke*.

The girl who immediately preceded Mercedes in the interview lineup was her friend, "and one of the most talented actresses I know," Mercedes explains. "She went in and out of the interview room in just thirty seconds. It made me mad."

Whereupon she stormed into the room herself, and launched into a violent attack on Rossen for his casual methods of interview. "Who do you Hollywood people think you are?" she screamed. "That girl who was just in here and who you passed up with one casual look at her legs—I suppose, has more talent in her little finger than all of Hollywood!"

She blasted in this vein for a good three or four minutes, while Rossen watched, amazed and delighted.

She got the role, and without a test, and from then on things were different for Mercedes McCambridge. (*She and Rossen became and still are, incidentally, close friends.*)

It's sometimes hard for her to believe that *Sadie Burke* did so much for her. Close on the sensation she caused in her first role, Mercedes (1) won the Look Magazine Award for the year's best supporting performance by an actress; (2) won the Foreign Correspondents' Awards for the best supporting performance and the most promising newcomer, and (3) of course, The Academy Oscar!



Robert Young, while helping National Heart Fund drive, visits a young heart patient in Los Angeles Children's Hospital. Bob's starring in "Ellen."



These are all achievements that Mercedes was unknowingly headed for ever since she came to life on St. Patrick's Day, 1918, in Joliet, Illinois, the daughter of Marie and John Patrick McCambridge. Her first taste of the drama came when she played *Petruchio* in a Mundelein College production of "The Taming Of The Shrew." This and subsequent performances won her a radio contract with NBC to do ten broadcasts a week for five years—practically unheard of at that time.

She got her Bachelor's Degree at Mundelein, and 14 credits toward a master's degree. "I figure that's about as close as I'll ever come to it," she adds.

At Mundelein, Mercedes met the woman who has had more influence on her life probably than any other single person. It was Sister Leola, the head of the school's dramatic department. "Sister Leola was always my inspiration," Mercy explains, her eyes filling up as she thinks of the nun who's been dangerously ill in a Midwest sanitarium.

Sister Leola continuously prodded the fiery young girl—"and hammered more dramatic knowledge into my hard head than anybody believed possible." The nun was also a never-ending source of spiritual guidance, which Mercedes still clings to today. When she was presented with the Look Award early this year, the actress immediately had an appropriate inscription engraved on it to Sister Leola and forwarded it to the ill woman.

After her first Hollywood film, she fled back to New York and her apartment near Central Park, which was always filled with John Lawrence's toys, books, and a voodoo drum. "I thought I'd had it," she says, meaning Hollywood.

When Warners offered her the role in "Lightning Strikes Twice," in which she plays a "nice" menace with Richard Todd and Ruth Roman, she figured she might as well give Hollywood another whirl. About the same time, Fletcher Markle, an attractive and successful young radio producer, who had been haunting the McCambridge doorstep off and on for several years, came to Holly-

wood, too.

This time she said yes, and after going through the Saturday-Sunday-Monday routine, Mercedes McCambridge became Mrs. Fletcher Markle on February 20th.

Right then the settling influence began to take effect, and the first thing the Markles did was rent a nice big house in West Los Angeles, and send for John Lawrence who was living with his grandparents.

"It's beginning to look as though my browsing around days are over," she said. "A wife's got to stay with her husband, hasn't she?"

The brilliant Markle will undoubtedly be around Hollywood for some time to come because he was given an associate producer's berth with MGM the day before they eloped.

Mercedes McCambridge is uninhibited and has liberal ideas and talks fast and breathlessly and looks you straight in the eye with her own clear blue, piercing eyes. She has definite ideas about most everything except herself.

"One thing I have decided about me," she says, "is that if I've any neuroses, I might as well learn to live with them—and forget them."

She has a great and lively sense of humor, an almost uncontrollable enthusiasm for life and things in general, and she wins friends quickly. She is unpretentious and honest to the point of exasperation. She doesn't like to dress up and she never shops for clothes. She says, "Clothes just happen to be there when I'm passing by." She asks for a size 10 and takes it home without trying it on. She hates incompetence and respects talent above everything—"with the possible exception of kindness, the kind of kindness my son has."

Mercedes' periodic flights to Europe and faraway places are not so impulsive as they may seem. She has a great feeling for what she calls "universal loneliness," and she feels that getting close to everybody, everywhere will somehow lead her to a deeper understanding of "why everyone cries the same in his sleep." May she always be—coming "home."

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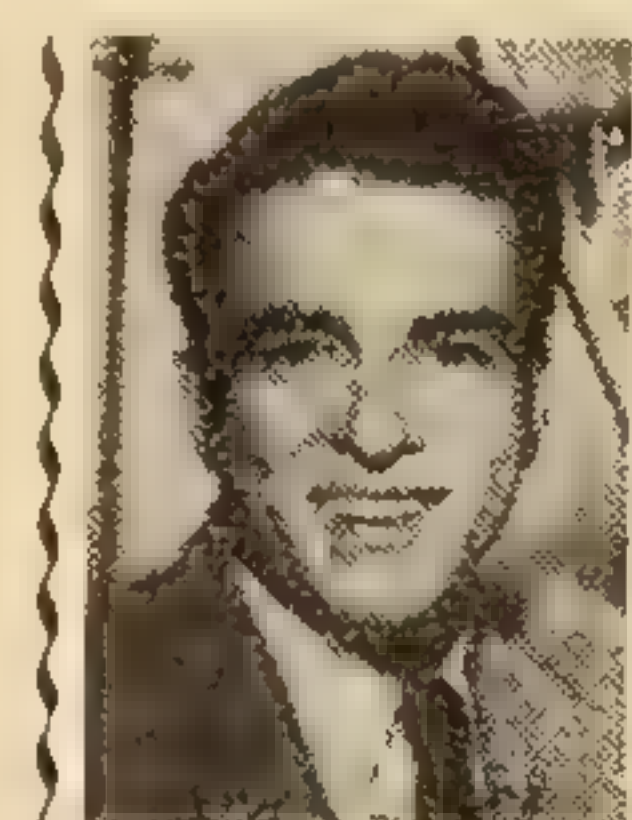
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Johnny Weissmuller, now touring the country with his own water show, leaving Gotham with his aquanymphs where no show was allowed because of water shortage.

## "I'm Not The Husband Type"

Continued from page 47

So many women become possessive when they become serious. Or they become demanding. Or they try to make a man over. Why do they refuse to accept a man the way he is? A woman wants a man to become the way she thinks him to be. I don't like to have to account for every minute of my time, or, in other words, punch a matrimonial time clock! I like to be free to drive all night in a convertible—go fishing at dawn—or listen to music for hours. Or do anything *without planning ahead*.

"Now, I don't want to sound conceited, because, honestly, I'm no bargain. Ask either of my former wives. I was impossible!

"You never know a person until you live under one roof," Steve continued. "You can go with a girl for days, weeks, months, or years, but you really don't know her until you live together. Only then do you discover her phobias and disposition. The advisability of going together for a long time results in liking a person. It is necessary to like someone, as well as love someone.

"I'm just a fellow who wanted to become an actor," Steve revealed. "And it's not been easy. In fact, it's been tough going. I was born in Eureka,

California. When I was eight the family moved to Laramie, Wyoming. In high school I became interested in theatre dramatics. Some said I should be in pictures. So I tried Hollywood. After living luxuriously on a loaf of bread for three days, and no butter, I went in for hard labor that provided a pay check every Saturday night. I was a ranch hand, a railroad section hand, a carpenter, a shipyard worker—almost anything—as the occasion demanded. Then I became interested in little theatre work. I toured, tried stock and still kept pitching for a chance in pictures. That was when I met my first wife. She was the daughter of a famous portrait artist. I was twenty-one, knew very little about women except, I liked her. We were attending the same dramatic school. She was brunette, medium height, with blue gray eyes. I loved her. Strangely, she looked enough like me to be my sister. Often we were mistaken for brother and sister. Men are often attracted to girls who look very much like them.

"The going was not easy. We lived in a cheap little house, and wondered why we were unhappy. Looking back now I realize that I was not mature enough for marriage. After four years,

we decided to separate. She became interested in painting and I joined a stock company and went on the road. There was a blonde girl in that stock company who was younger than I, but much more experienced. We used to have long talks. She finally showed me what was wrong with my marriage, what was wrong with me—I had been just plain naive. When I realized that I had really been at fault in not being a good husband, I was anxious to make it up to my wife. I persuaded her to go back to me. I thought that, fully realizing my mistakes in my first attempt at marriage, a second try would be successful and happy.

"We had a baby girl whom we christened Xandria Diane. Even though we both tried for the next four years to make a successful marriage, it didn't work. Rather than have a child grow up in unhappy surroundings, we agreed to a friendly divorce. My mother-in-law had given us a pet dog, Tchaikowsky. I took Tchaikowsky—and my wife took our daughter. I still see my first wife, and in my way I still love her—love her as a man would love a sister. A deep bond of affection still holds us. She has never remarried, and seems to have become absorbed in raising our child and in her paintings.

"I'm not a marrying man," I told myself after that. Tchaikowsky and I became confirmed bachelors. I followed the theatre to New York. I landed a job with the road company of "My Sister Eileen." Incredibly enough I wound up working at Macy's Department Store. Then I went back to Hollywood. It was still no go. I gave what money I had to my wife for our daughter, and, with six dollars in my pocket, I hoboed back to New York. This time luck was with me. They were looking for a six-footer and dark complexioned actor to play opposite Constance Bennett in "No Time For Love." I won the role, and we played Columbus, Milwaukee, Chicago and Los Angeles. In Los Angeles, talent scouts from Samuel Goldwyn signed me for pictures."

Being the home loving type, Steve bought himself a house in Benedict Canyon. It was a most unconventional house—clinging to a slope of hill, with a wealth of tall trees—with friendly squirrels running in and out of the door. The living room had a big fireplace, a Capehart and an extensive library of symphonic recordings. Every Saturday night Steve held open house. There was a tiny kitchen and a large bedroom with windows on all sides, opening out onto a balcony.

It was during this time, when Steve and Tchaikowsky were thus ensconced, that Steve, as Goldwyn's new star, be-

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Has YOUR MAN  
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came the romantic target for many a movie miss. Steve invited them all up to his house. There'd be three or four movie beauties individually accustomed to being spoiled. People marveled. "How can he please so many girls at a time when most men can't please one?"

"I just like people—to have people around to sit in the sun and listen to music and talk and eat when they feel like it," Steve would reply nonchalantly. If any one girl demanded too much attention, she found herself ignored. When came the day that five girls donned shorts to scrub and paint Steve's small yacht in Santa Monica Harbor, Hollywood was agog. "How does he do it? He charms them!"—for all five girls seemed to be having a good time, preferring to be in Steve's company rather than on individual dates. With Steve, it was all good fun and pleasant companionship.

Along came Fay McKenzie. She was an actress and a redhead, and apparently fell madly in love with Steve. For two years these two dated and fought and separated and kissed and made up again, with plenty of resounding romantic headlines. Like all girls, Fay hoped to marry. But Steve's divorce wasn't final and Steve told her he wasn't the marrying kind. Then came her birthday and along with it his final decree, so Steve, because he thought she was one of the sweetest girls, most beautiful besides, and because he was very fond of her, eloped with Fay to Las Vegas.

"I think I married on the rebound," said Steve quietly, seemingly unaware that Ruth Roman and other beauties, respectively lunching at other tables, cast frequent glances in his direction. "I don't know why I let Fay in for a marriage with me," Steve said gallantly. "I explained that I was not the kind of a man who liked to live a conventional life, liked to have my meals on time, call on friends, entertain them back, do this and that because it's expected or is good business or subscribe to certain days to do certain things or budget. I like to do things on the spur of the moment, be free to make any decisions that might effect me, without having to stop because of what another person wants to do. I am perfectly miserable across a breakfast table. I like to breakfast alone. And I am moody and like to be left alone at times. If I had loved Fay enough, I wouldn't have minded living her life. She was actually making me do everything any average wife expects from a husband. I felt like I was being led around by the nose—and I guess I resented it. When she started working I was jealous of her work. I didn't want studios to take her from me when I wanted to be with her. Then she left me to go on tour with a show, and, well—that ended it.

"My dog Tchaikowsky seems to be the only one to understand me and put up with me. He seldom approves of any one feminine around. He's anti-social. He thinks people are dogs and he's people.

"Perhaps I am an idealist with preconceived notions of an ultra-wonderful

woman. Some men marry, not because they love the girl, but because they have found a girl who loves them and who fits perfectly in their plans. Of course that is a selfish man and marriage to an egotist won't work out. I'm no egotist, so I don't think that is where I'm lacking as a husband. Some women expect to be constantly pampered, humored and assured that they are the most beautiful in the world. I don't go for that type. I once read where 'A man wants a woman so beautiful that all will admire her, and yet so chaste that none can have her; so gifted that all will respect her, and yet so humble that she herself will acknowledge her husband her superior.' Where can a man find a woman like that? Actually, I seem torn between my freedom and the idealistic side of marriage. And certainly, having gone through two marriages, I now am fully aware that it is not only my own happiness at stake, but that of one who may become involved with me."

Steve hasn't dated any one girl exclusively for the past two years. He is also not attracted to big name movie stars. His ego as a male is sufficient so that he prefers a girl who looks up to him as "the man"—not just a glorified escort to be led around to Hollywood parties. Therefore, several big name glamour girls not only have been amazed but disappointed to find Steve oblivious to their famous charms and quite silent at jingling their telephones—even when they give him the number. "But think of the publicity you'd get going out and being seen with me," one told him. With Steve, however, it's, "If I'm not worth it on my own, then I'll go without until I am."

"I like girls who cook and keep house," Steve said. "I have a tremendous admiration for French and Russian girls. They can whip up the tastiest dinner—and in twenty minutes look chic and smart—as though they'd taken all day getting dressed to go out. I know a cute little Russian girl in New York who cooked the best Russian food. We'd have an early dinner at her place, and then go to the theatre. She was clever with a needle. She would sew up a little dress and hat, and look like she'd just walked out of Hattie Carnegie's. I was proud to be seen with her. The spoiled ones are not for me.

"I know," Steve concluded, "that my character and habits are permanently formed. I am thirty-two, and if I should ever marry again, the girl will have to accept me for what I am. It is too late to change me. I wish," he mused, "that I could find some of the qualities in one girl that I've known in several. There's Mae West with a wonderful sense of humor, Betsy Drake with warm, intelligent beauty, Joan Crawford who has a complete honesty and understanding of people, who helps them, and Connie Bennett who has great determination and ambition. And then the little Russian girl who sews and cooks and makes a man comfortable and happy. Take those qualities in one woman and I guess even Tchaikowsky would decide that, after all, I am a marrying man."

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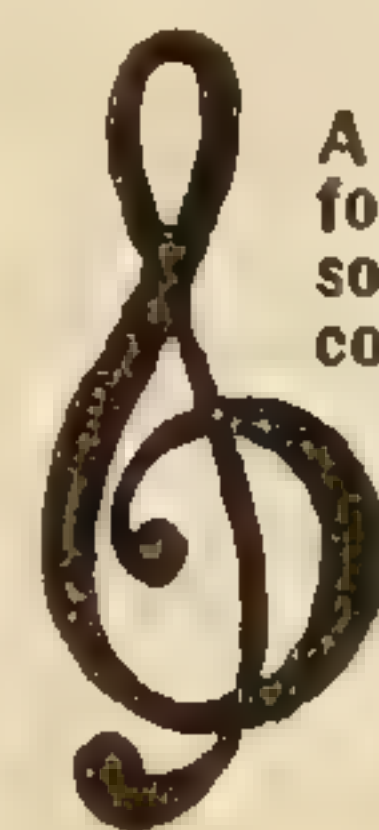
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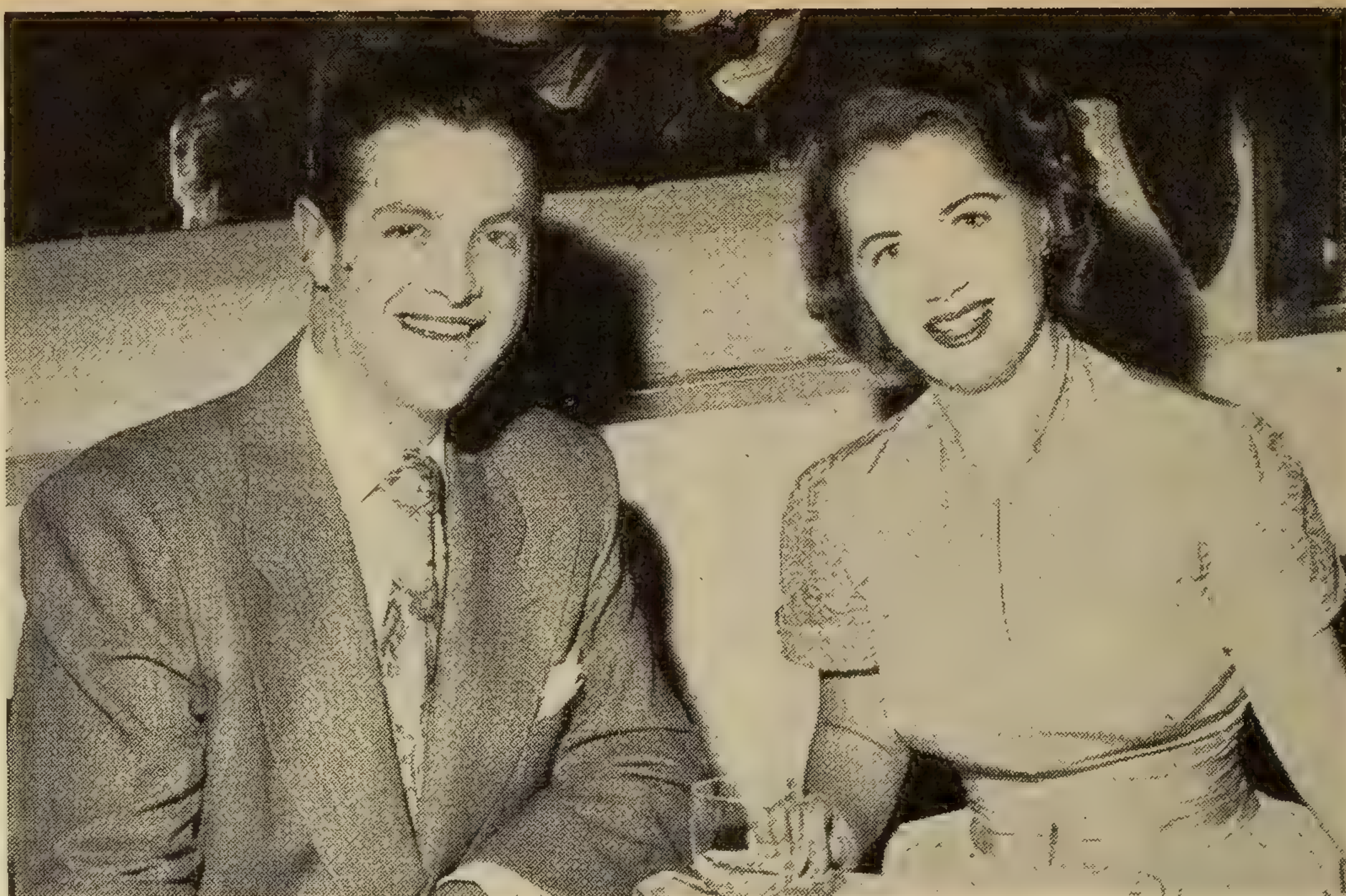
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Mr. and Mrs. Robert Cummings having lunch at the Sherry-Netherland during recent visit to Manhattan. Bob's latest offering is "The Pirates Of Capri."

## Don't Let The Gleam Fool You!

Continued from page 45

the ring of the telephone. It was an assignment: Would I go over to the Algonquin and interview Zack Scott? The fog lifted miraculously and in my before-coffee voice I Tallulah-ed "Would I!" I hung up.

"Aha!" I thought villainously, with a shake of my curlers, "now I'll find out first-hand." So . . . notebook clasped in my perspiring little paw I sallied forth with a "Mush" attitude and not much else in the way of a mental format. Well, I came, I saw, and he conquered me!

Perhaps it was the sincere, reserved manner or his easy graciousness, but, five minutes after I met him, I would have sworn that this was a "wonderful guy" (with all due respect to Messrs. Rodgers & Hammerstein). He was smooth, but straightforward.

As soon as I could, politely, and after gulping some Coke, I veered back to the subject, namely: Zachary Scott, the epitome of the cliché "tall, dark and handsome."

It was raining outside, the atmosphere was cozy, so I thought . . . now? . . . now I will ask him what's been on my mind since I saw him at the Copa.

"Zack, meeting you has made me realize a man may give a wicked appearance and really have a heart of gold and a character above reproach. Has the impression you give the movie public affected your private life?"

There was a distinct gleam underneath those spirally eyelashes.

"Well, I hope that through the medium of films I've convinced a number of people that I'm a snake in the grass, a worm in the weeds, etc., but, actually, I'm a conservative, law-abiding fellow with no more evil intent than to steal a scene here and there and, then, only if someone else had started it! Since I don't

take my menacing scowls off the studio lot, I don't have any trouble."

"What would you say for the young gal on the lookout for The Right Man? How seriously should she take that wolfish gleam in a man's eye?"

He looked thoughtful, then ventured, "You know, some men work at looking villainous, rakish or wolfish, as you call it. They seem to think it gives them that debonair, cosmopolitan, man-about-town expression. And it may be a front to cover up shyness or an inferiority complex. As for advice to girls, at the risk of sounding ponderous, I'd like to say that while in school and college we see things in a much different perspective than later in life. And if you hope to meet your life partner there don't eat your heart out for the B.M.O.C. (Big Man On Campus) . . . or the football hero. This is usually the type that spends the rest of his life boring people with his school-day escapades because he's never accomplished anything else since then. Chances are the nice, quiet, studious guy who sits next to you is the one that will have Wall Street by the tail or at least wind up with a department store or two!"

I agreed on that point, remembering a few college charm boys who shriveled into big nothings later on. Then Zack said, "A parallel would be, for instance, dogs. The most vicious looking ones always have the sweetest natures. However, I play it safe. I have a white French poodle and a black cocker spaniel. I found, after seeing my own hard, sinister eyes in the rushes, I liked to have four soft brown eyes to assure me I'm not as tough as I'm supposed to be."

"How do you feel about first impressions?" I asked.

"I usually have a pretty good eye for people. I'm quite open with them. If I



seem to be wrong about someone I'm very stubborn in admitting it and it's very hard for me to break off with someone, even if I've been shown good reason to. I have no known enemies.

"I remember a guy," he went on, "... a lecherous looking individual who will do a double-take at any girl walking down the street ... but it's strictly a gag with him. He's happily married, has a lovable disposition and a pixie sense of humor." He relaxed with a "what-a-character" expression on his face. "Oh!" he said, coming back with a start, "I'm overlooking the most obvious examples ... the movie tough guys. It's a well-known fact that the movie tough guys aren't as bad as they're painted. Sydney Greenstreet probably qualified for B.M.O.C. *literally* in his day, but he's really a softie in spite of that sneer. Edward G. Robinson is famous for his private art collection, which scarcely fits in with his usual characterizations. Eduardo Cianelli, who's certainly one of the most despicable of the movie underworld, is wonderful and very well liked by the crew. He's also incomparably fond of children, a fact that hardly shows in his face. And I have yet to see Dick Widmark, the newest convert to the hateful crop, haul off with his famous backhand slap on any of our mutual friends."

Since April 10, 1946, this Austin, Texas, product has been busy going from one film to another. And he's established a record for good pictures, besides. After "Cass Timberlane," he had five weeks' rest and since then only a six-weeks' vacation.

"Recently I was in New York," he recalled; "then went home to California and did two pictures in a row. They had loaned me out to MGM and RKO. I finished a week ago Saturday ... taped a radio show on Sunday ... didn't get any sleep, leaving early Monday. Tomorrow I take a train to Washington and head for ye olde family farm in Virginia for a reunion, the first in twenty years."

"But I never heard of your farm in Virginia!" (and I had thought I'd boned

up thoroughly on his past history.)

"It's been in the family for years," he smiled, "and was presented to me when I was married 15 years ago. (He's now separated from his wife). I never have any time to spend on it. It just makes itself pay. And I think it'll be kinda fun to give it to Waverly, my daughter, some day. She may even want to hide out there to write a book or something, who knows?"

Right then, I established a bond between us by announcing that I had two daughters. He sat forward, clasped his hands, and *even* asked to see pictures (and, of course, I always follow my Girl Scout motto: *Be Prepared!*). "I love women and girls ... and you can quote me on that. I really do. I think they're wonderful."

"Do you and Waverly have any special dates together?" I asked.

"Oh, yes, a lot of them. We go horseback riding at night a lot and about once every two months I'll invite her best gal friend and maybe Cesar Romero or some other pal of mine and all go for dinner and dancing. Not to a night club, but a hotel dining room like the Biltmore, Town House or the Coconut Grove. At the rate she's growing up; any time now I expect to find myself reported in a column as seen out with a strange, devastating blonde!"

But we had been discussing how deceiving that wolfish gleam in a man's eye can be, I reminded Zack. Did he think the meanies were the only ones to be wary of? Did he think some of the most open faces cover some of the real gutter type of minds?

"That was the idea of the character I portrayed in 'Those Endearing Young Charms' on Broadway," Zack nodded. "There was a guy with a sincere approach who deliberately led this girl on with no serious intent and broke her heart. Beware of those!"

As an afterthought he added, "Pretty Boy Floyd is the prime example of that and he has been the basis for a number



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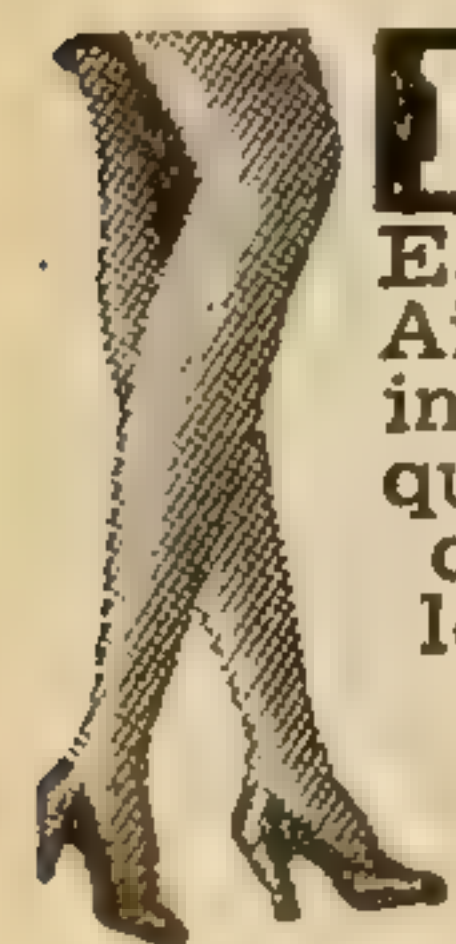
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of stories on his type."

I shuddered at the thought. So that's why I never went for "pretty boys."

"And since we mentioned college," he recalled, "another innocent fiend was in the fraternity house. He had the face of an angel and he loved fudge. He also existed on it almost solely when he was broke. He kept five to ten girls on the string all the time, told each one she made the best fudge in the world and always had a stack of boxes in his room—labelled correctly, I might add. The minute a box became empty he took it back and flatteringly wheedled a refill!"

"A more stark example occurred on a tramp steamer trip. There was a baby-faced Philipino boy on the kitchen crew who was a great favorite of mine and everyone else's. Three days offshore he went berserk and killed a man. Am I frightening you?" Zack rearranged his long legs to make a fuller use of the sofa and said, "My disillusionment with the

regular guy type came when I was on the road in England with a show. In rehearsals this ruddy character talked about his wife and four children and I thought he was a solid citizen. After we hit the road, the minute we arrived in a town he'd annex a new girl. By the end of the tour the whole company was disgusted with him."

I must have looked distressed enough for our whole race of Hopeful Hannahs, for he laughed out loud and said, "You didn't ask me to describe all the wonderful people I've met, now did you? And they far overbalance the misfits I've been describing. The thing I wanted to get across to your gal readers is not to be fooled by the look in a man's eye. Dig below that wolfish exterior or don't be too taken in by the ingenuous lad. For, often, the man with the hero's look is really a villain at heart and the man with the villainous look has a soul that is 99 and 44/100% pure."

## Men Who've Meant Something To Me

Continued from page 41

He was more like a father than a boss. He gave me many helpful suggestions about singing, pointers that I've never forgotten. Later, when I had a chance to go with Bob Crosby and his band, Barney did everything he could to help me, to see that I was given the right advice, that I got off on the right track. He hated to see me go, but he knew that this was a step ahead. His unselfishness and sincere interest are things I shall always treasure.

Incidentally, when I left, Barney admitted that he knew all along I was only fourteen!

Like Barney, who smoothed the rough edges and helped me to shed the naivete of an amateur, it was Les Brown, orchestra leader, who was the first to place me in a position of prominence.

Les was like a brother to me. He, probably more than anyone else, gave my career a real impetus. Until I met him I had never given recording much thought, but he began to train for record singing. Then he made my name important. He gave me wonderful songs to sing with his band, he gave me a terrific salary. In fact, I was the highest paid girl vocalist in the business. Whenever the band went on a tour he made sure that I was part of the act. I did more than just get up on the stage and go blithely through a song. I got the full, exciting treatment—with practically a production number built around me. He also supplied me with the finest of dresses for my appearances.

Les did even more. While I was singing with his band I had several offers from Eastern talent scouts to make studio tests. Each time I told him about these opportunities he advised me to wait.

"They sound too indefinite," he'd say, "and I think you ought to wait until the right break comes along. You're young still—and you have time, so why rush into a premature thing that may ruin your whole career?"

His advice was right. I later got the break he believed would come. If I hadn't listened to him I doubt very much if I'd be where I am today. Oddly enough, he and I are working together now on the Bob Hope radio show—and we're still and always will be the greatest of friends.

It was through Les that I met Manny Sachs who became a tremendous influence in my life. Manny believed in me completely. When I was singing with Les, he told me that when I decided to leave the band I had a spot as a recording artist for Columbia waiting for me. As a matter of fact, Manny advised me when to branch out and leave the band.

Manny made recordings an integral part of my career and I learned so much about that particular business from him. For a while, he acted as my manager, but then he introduced me to Al Levy. Manny thought I should have a regular agent and he felt Al was the best person for me.

Al had as much faith in me as Manny and Les had had. He needed that faith, for I gave him a few rugged moments. You see, I'm kind of a character. I don't like to work any more than is absolutely necessary. I was living in California at the time and was perfectly content to stay here. However, Al had different ideas. He promptly lined up a job for me at the Little Club in New York.

This would have been considered a great break by any performer, but to me the whole thing was catastrophic. I tearfully insisted that I didn't want to go to New York. Al was surprised, but he stuck to his guns and reminded me that if I wanted to amount to something in California I had better take the job at the Little Club. That would be the turning point in my career—he pointed out. Very reluctantly I agreed to give it a try.

This spot was my big break. Many important people heard me there and I began to get offers from the studios again—but this time with the right kinds of



tests and with the best companies.

Yet, even with all this interest I might not have made the Hollywood grade in any impressive fashion if it hadn't been for songwriters Sammy Cahn and Julie Styne. I met them at a party one night when Al introduced them. During the course of the evening I sang a couple of songs and they seemed to like my style. The next thing I knew they had contacted director Michael Curtiz and told him he should test me for the lead in "Romance On The High Seas," the picture for which they had written the musical score.

Mr. Curtiz granted me the interview. I told him right off the bat that I didn't know a thing about acting, that he'd be taking a big chance. I guess he liked my honesty, for I got a test for the role.

Whatever I know about acting or motion pictures—and I still have a lot to learn—Mike Curtiz taught me. I can never thank him enough for all he did, principally the sound advice he gave me. When he signed me for the picture I asked him if he wanted me to go to a dramatic school to get some experience.

"I refuse to let you go near a dramatic school," was Mike's firm reply. "I want you to remain like you are—natural."

I often wondered if perhaps Mike wasn't sorry later he hadn't let me take some lessons, for I must have given him some trying times on that first picture.



Vera-Ellen, co-starring with Fred Astaire in MGM's "Three Little Words," limbers up.

But he never once lost patience with me. He was kind and helpful at all times. He did everything possible to show me up to advantage. I didn't know a thing about camera angles, and often I'd find myself maneuvered into a position where I'd be talking upstage with a charming view of the back of my head in the camera. Mike quickly showed me how to keep my face somewhere within camera range.

Jack Carson was equally considerate and helpful. The way he threw scenes my way was like letting me commit grand larceny. Jack's kindness began even before I went to work on the picture. He called me one night after I had made the test and told me he had seen it and thought I had done a good job. In fact, Jack told me I had been chosen for the part before Mike had a chance to deliver the news.

People like Jack and Mike are conclusive proof that there are many people in Hollywood who are anxious to help a newcomer. They make it hard for me to believe the stories about throat-cutting one hears.

I've stressed mainly those men who have influenced my career—but there were others who entered into my personal life, some rather stormily, who left with something of the same effect.

I guess I've always been a romanticist and as a result I've been rather impulsive at times. But I never liked a lot of beaux—instead I preferred to go steady with one boy, like the first boy I dated. He was my best friend's brother. I was all of fifteen, and as far as I was concerned, this was the man I was going to live and die for! I dreamed—an old Day custom—of marriage, home, kiddies, roses 'round the door. Who knows—I might have married him if he hadn't called me morning, noon, and night. But he became such a pest that, instead of looking forward to those calls, I ran out the back door when I heard the phone ring. Suddenly one night, I looked at this boy and, for the first time, I saw him as he *was*—not as I wanted him to be. "You're a nice boy," I told him, "but will you please do me a favor and don't call me again." He was as surprised when I said it as I was *hearing* myself saying it. I never saw him again!

Yet, three years didn't change me too much, for when I was seventeen I married. Mother knew and said I was too young, but my only answer was that I was mad about him and that was all that mattered. Oh, I thought I was so mature and wise in those days!

The whole basis of our relationship was wrong. He was traveling with a band, and our courtship was conducted somewhat like a correspondence school course. After we were married for a while I realized that we didn't actually know each other. We were later divorced. My marriage taught me that you must *like* a person—that the surge of emotion isn't enough. I also learned that caution and an evaluation of my own and another person's shortcomings were advisable.

But I guess I was still too young and still too optimistic, for I married again—and all I can say about that experience was that living in a trailer, as we did,

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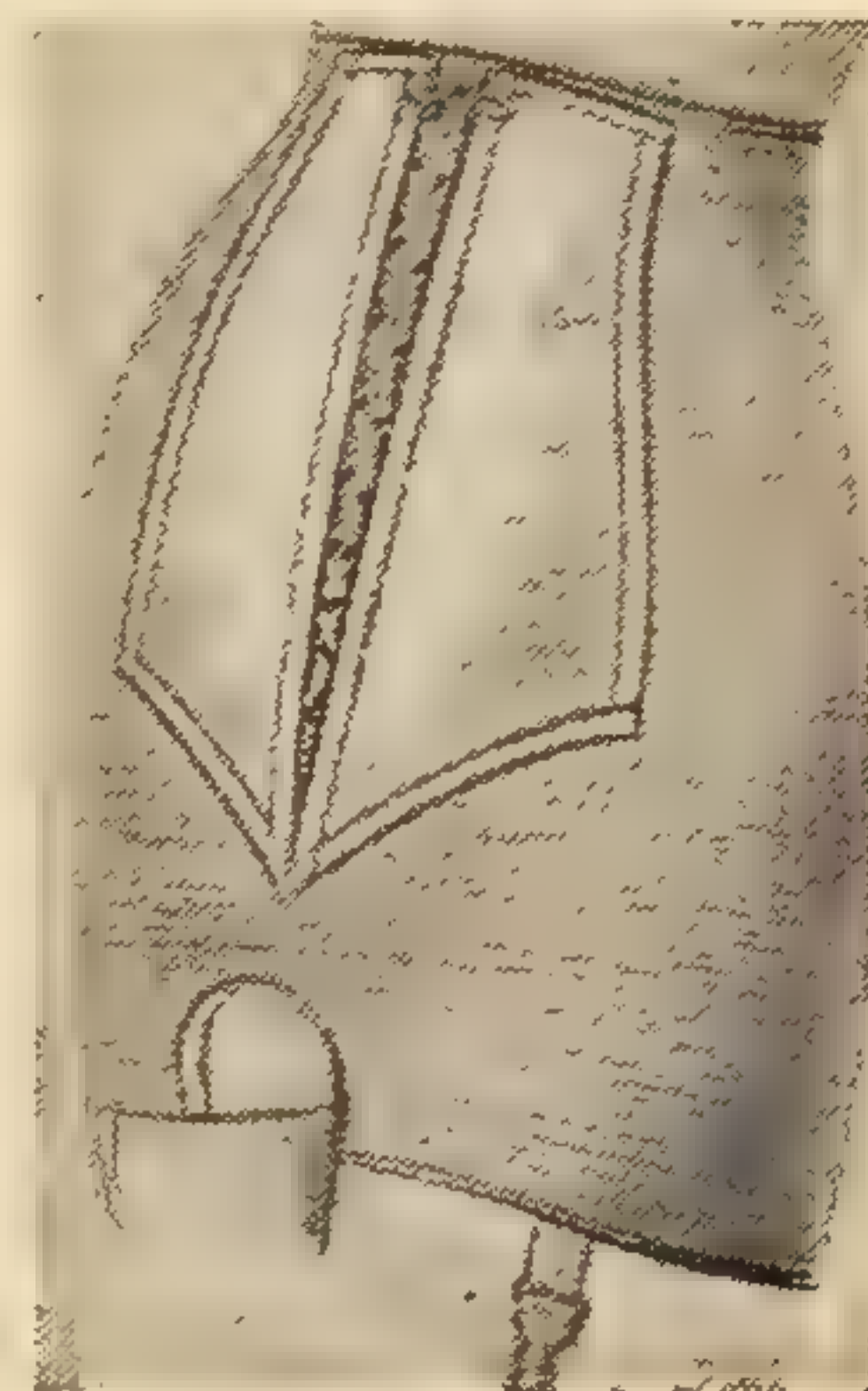
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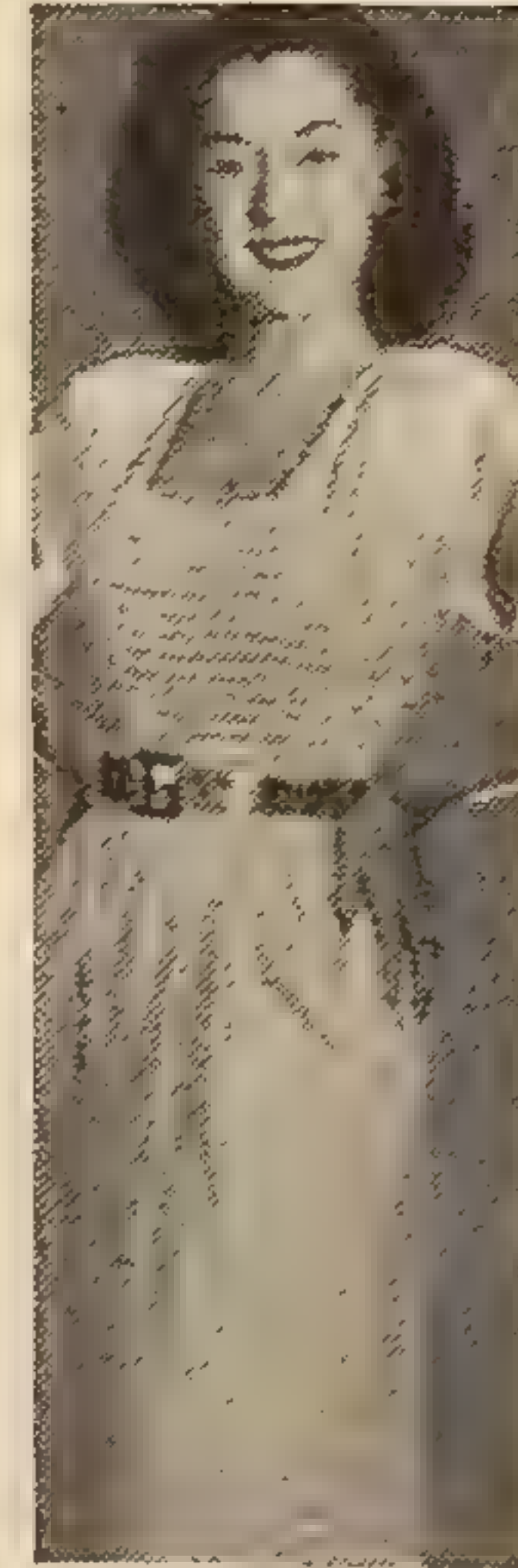
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isn't the most congenial state in the world. You're forever getting in each other's way. This marriage was very shortlived. Recently, I met my second husband again and found he had changed his whole philosophy. He was so tolerant and kind that I discovered some of his ideals could be successfully applied to my own life. But there was no question, of course, of our getting together again.

My two marriages possibly could be considered excellent arguments against marrying young. But I'd never issue any iron-clad rules about marrying or not marrying when you're young. What applied to me may not work at all for anyone else. Each of us is different. I can only say that I was too impulsive, too young, I thought I knew everything. I now realize I knew very little. Youth is an impetuous state, so perhaps in that respect it cannot accept completely the maturity marriage demands.

Marty Melcher replaced Al Levy as my manager at a time when I was mixed up and unhappy. Not long after I met him, he said, "You aren't happy, are you?" Suddenly, I found I could talk to him. I found I now had an excellent manager who had the unique ability to also be a good friend. Marty respected my confidence and never betrayed my trust. I could *talk* and he *understood*. He understood *me*, and this is very important when two people are closely associated in business.

Marty straightened me out completely. He advised me about the kinds of pictures I should do—and he even told me what types of records to make. For a while I chose my own songs and none of my selections seemed to sell well. Yet, the ones he picked out for me were invariably best sellers.

He also straightened me out financially. I hate handling bills and taking on responsibilities. I'm always throwing out important papers. I get my mail in the morning and then toss most of it into the fireplace. Mother usually stands by to grab! I have a safety box, but I don't know what it contains or where the key is. Nor do I really know how much money I make.

Marty accepts all this with a sense of

humor but he is trying to make me wake up. He once said in a kidding way, "If you ever give up your career I'd like you to be my filing clerk." He knows my filing is all done in the fireplace.

He keeps an eagle eye on my purchases too. Recently, I wanted to buy a fur coat and I asked him if I could afford it. He promptly said, "No," and I just as promptly forgot about it. I accept his judgment completely. Since he started managing me, I have had far less worries.

Naturally, no list of important men in my life would be complete without some remarks concerning one Robert Hope. Bob, whom I call Dad—to his annoyance—is a great person. He taught me everything about radio, and he also has been trying to show me how to conserve my energy. Bob is a tireless worker, but he knows how to relax. I work hard, when I have to, but I never slow down. Bob constantly impresses me with his character and his talent.

Of course, working with him is one long gag after another. There was the time, for instance, when he dunked me in a pool at Palm Springs—with all my clothes on. No, I wasn't annoyed. You don't get mad at Bob. He's forever keeping me hopping during his radio shows. Often, when we're singing a duet and there's only one copy of the song be-

tween us, he'll finish his part of the number and then hide the music behind his back when it comes my turn. You should see me trying frantically to get it away from him! When we do previews of the shows, he stands behind me and makes faces to get the audience to laugh while I'm singing. Even so, I do love his gags, so I put him high on my list.

Last, but not least of my favorite men, is my eight-year-old son Terry. We were separated until I became established in Hollywood, and since he has come to live with me he has shown me the value of patience and tolerance. He has made me more flexible in my daily attitude. Even more important, because he's with me I have learned to love home life. It's so wonderful to have someone like Terry to come home to. I recently bought a house in the valley primarily because of him. He has made my life rich and complete—and of all the thrills I can look forward to, nothing is as important as the chance I will have of watching him develop, I hope, into a fine young man.

I think that a woman reflects the influences of men who have crossed her path. At least, I realize that without the men I have known Doris Day would not mean a thing today. Their faith gave me a sense of completeness. What more can any woman say?

## How To Pick A Husband

Continued from page 43

NOT to look for in a man and then by discussing the males' more redeeming qualities.

"Maybe, I'm too much of a romanticist, but I've never thought you could make any iron-clad rules that a husband-to-be should be so tall . . . have such color hair and eyes. If you get too specific on your ideal mate you'll probably become an old maid while the girl with the more elastic list of qualifications for a husband has long since said her 'I do's.'"

"I believe in love at first sight—you

know, that chemical contact 'across a crowded room,'" said Marta purring over the *r's* in the last two words.

"You can fall in love at first sight, but don't marry until you're better acquainted and very sure he is the *right* one."

"You must consider that he may be gallant and charming on your first date, but after you have known each other longer his charm may shrink to insincerity and his gallantry may dissolve to self-glorification."

"Well, then," we interposed, "do you think it's cricket to label each man a certain type?"

"In a way, yes. If by labeling him a certain type you can predict his behavior."

"Now, we're getting someplace," we enthused, "come on—elucidate!"

It took a few seconds for Marta, who has been away from her native Sweden only two years, to comprehend what elucidate meant. But after she understood, we were off.

"If your date is the precise, neat-as-a-pin type, you can easily foresee his reactions. When you go to a restaurant he will insist on doing all the ordering and will give you a hurt look if you even venture to suggest you loathe broiled lobster. Like a grab-bag, you have to be satisfied with what you get."

"I remember when I dated a fellow like this. We went to a cafe and I casually mentioned to the waiter that we had an appointment and were in a hurry. My escort turned to me and reprimanded, 'You shouldn't have done that! It's up to



Long before Linda Darnell became Mrs. Pev. Marley, one of her favorite boy friends was Dick Paxton. He's now cast as her ex-husband in "No Way Out."



me to tell the waiter if we're in a hurry or not!"

"It didn't take me long to decide this would be my first and last date with this gentleman. He was too possessive and demanding. I should have known he'd be like this, for his appearance—of overly-fastidious dress and manner—alone should have told me what to expect.

"If you pick this type as your life partner, you'll spend most of your day trying to stay on his perfect budget. He's the type who puts his wife on an allowance.

"A man's appearance is an important keynote to his true nature. Everyone's known some fellow who fits into the rumpled clothes, hatless, philosophical description.

"This one always prefers to eat a home-cooked meal at *your* place. He sits on the floor, wears your record collection out and eats like a condemned man stalling for a reprieve.

"If he does take you out, it's always to some little out-of-the-way cafe, he assures you is 'oozing with atmosphere.' Always take along some extra change when you date this type, for he invariably has to ask you to tip the waiter or car park. If you marry this type, better keep your job or have a thriving bank account.

"There are several other types that go on my condemned list as far as making ideal husbands. There is the man who wants a shoulder to cry on and to be babied—he wants more of a mother than a wife. There is the scholarly soul. If

you date him, spend less time at the beauty parlor and more time browsing at the library. He's searching for a female encyclopedia.

"And, of course, there's the joker who floods his conversation with a thousand jokes—all old. He constantly interrupts with 'did I tell you this one. . . .' You'd do better to curl up with Joe Miller's Joke Book than to marry this fellow."

"We've a fat list on what NOT to look for. Now, what's the brighter side of the husband-choosing issue?" we asked.

"To me, the essential things a girl should look for in a husband are consideration, generosity, intelligence, sensitivity and a sense of humor.

"Perhaps, I can explain what I mean by giving you an illustration of actors I've worked with who embody these characteristics.

"For consideration I would pick Howard Duff. He is not only thoughtful, but chivalrous, like a gentleman out of some history book.

"We've starred in two films together so we are very good friends. Even when the camera is trained on me and he's saying his dialogue in the background, he always gives just as much as if it were his close-up.

"Jeff Chandler, who I starred with in 'Deported,' is the most generous person I know. He does so many nice things, but doesn't make any production over it. I remember when we were locationing in Italy, he bought a huge leather suitcase and completely filled it with gifts for the crew.

"There was another time when we were buying souvenirs for our families and friends that I noticed a beautiful tooled-leather evening purse. It was so lovely. I looked at the change I had left after buying the gifts and discovered I didn't have enough to buy it.

"On our way back to the studio, Jeff showed me a huge pocketbook he had purchased for a relative and insisted that I 'look inside and see how well made it is.' I did and there was the evening bag. He'd seen me looking at it and known I'd wanted it.

"James Mason exemplifies the intelligent qualification and Stephen McNally the sensitive. If a man is intelligent he makes an effort to understand your side of an issue, and if he is also sensitive it is so much the better."

Then, Marta added, "Maybe I should have placed intelligence at the top of the list. I certainly would never marry a man who couldn't a . . . a . . . a . . ." She paused, searching for the right word.

"Stimulate your thinking?" we volunteered.

"That's it," she replied. "An intelligent man could massage my brain."

"What actor illustrates sense of humor?"

"Need you ask?" replied Marta. "Of course, it is Vincent Price. We appeared together in 'Rogues Regiment' and what a hilarious set that was. There was one scene, especially, that lingers in my memory. I was supposed to run into a room, see Vincent had been killed and start to cry.



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"The cameras started, and I, on cue, ran into the room, saw Vincent crumpled on the floor, went over to him, but instead of crying I screamed with terror.

"Vincent had put two flash bulbs on his eyelids—one was red and one green. He had concealed a battery in his pocket. When I bent over—bingo!—his eyes lit up.

"I think a girl should consider well, if her husband-to-be has these qualities. Maybe he has a few of the antagonizing characteristics similar to the types I mentioned earlier. But remember, no one is perfect. If he rates on intelligence, generosity, consideration, sensitiveness and a sense of humor, he passes the husband-eligibility list. Probably the worst thing that could befall a girl would be to draw a too-perfect spouse.

"It is also helpful to consider your future husband's age. Scientists say a woman is mentally four years ahead of a man the same age. So before vowing for 'better or for worse' better consider the ratio."

We knew Marta was educated in Sweden and we wanted to find out how American men rated in comparison with Europeans.

"In Sweden a couple are usually engaged for at least three months before marrying. The European male is more romantic in his courtship. There are the strolls through the park, the gallant practice of kissing milady's hand and other little flirtatious manners that make it more like a leaf from a story-book romance.

"As to which make the better husbands, I vote for the Americans. In the United States the man puts his wife more



Popular Hugh Marlowe and his wife, K. T. Stevens, dining at Jay's Champagne Room.

on a pedestal and he respects her position in society."

"What do you think about marrying an actor—two careers in one family—and all that?" we continued.

"If one believes in love at first sight, as I do, who knows if it will be an actor, a doctor, a lawyer or a worker who will make your heart start to pound? Just be sure you like your husband-to-be as well as love him."

"I haven't any other particular requirements that a man should fulfill, except," she smiled, "personally, I hope mine will be over six feet tall."

Summing up, Marta concluded, "The most important item to remember in how to pick a husband is to let *him* pick you." Then, giving us a wicked little wink, she added, "At least, let him *think* he does."

## Your Guide To Current Films

Continued from page 18

fallen heiress. Of course, the empire is a dud, but the three eligible bachelors she encounters, Peter Lawford, Mark Stevens and Robert Walker, are worth the trip. Wolf Lawford, Lawyer Stevens and Con-man Walker, thinking she has money, knock themselves out vying for Deborah's affections, but only when her fabulous fortune turns out to be nothing but dust, does Deborah find her true love. More often than not it's whimsical, but sometimes it gets out of hand.

### The Golden Gloves Story

Eagle Lion

IT WOULD be nice if just once an actual story about a phase of the sporting world were filmed minus schmaltz and corny tear-jerking gimmicks. Aside from James Dunn, who plays a Golden Gloves referee, this picture about the annual amateur boxing tournament, arouses little interest for fight fans. There's heavy emphasis on a romance between an ornery boxer, Kevin O'Morrison, and Dunn's daughter, Kay Westfall. Just about everyone takes the count, because of Kevin, but all bounce back for a happy ending.

### The Lawless

Paramount

WHAT happens when a small-town newspaper publisher, Macdonald Carey, sides with the underdog foreign population of his city, becomes only too apparent. His newspaper offices are completely demolished by irate citizens because he takes up the cudgel for a Mexican teen-aged boy falsely accused of being a mad-dog rapist. Helping Carey in his fight against intolerance and false propaganda is newspaperwoman Gail Russell.

### The Men

United Artists

DEEPLY moving story about a paraplegic war veteran, Marlon Brando, and his fight to overcome not only his physical handicap, but also his bleak outlook for a future of being a hopeless wheelchair case. Full of resentment and bitterness, the only person who finally causes him to make the necessary adjustment, is his fiancée, Teresa Wright. A courageous, hard-punching semi-documentary, this was filmed around the paraplegic work done at the Birmingham Veterans Hospital.

# RECORD ROUNDUP

## Tops In Movie Music

"ANNIE Get Your Gun" album, starring Betty Hutton, Howard Keel, Keenan Wynn and Louis Calhern, for MGM . . . Johnnie Johnston's "Melancholy Rhapsody," from "Young Man With A Horn," and "As We Are Today" for MGM . . . "Spring Will Be A Little Late This Year," from "Christmas Holiday," and "Joshua" by Ralph Flanagan for Victor . . . Gene Krupa's "Dust," from "Under Western Stars," and "These Foolish Things Remind Me Of You" for Victor . . . "I Wish I Could Shimmy Like My Sister Kate," from "Wabash Avenue," and "More Than I Should" by Helen Forrest for MGM . . . Danny Kaye's "Wilhelmina," from "Wabash Avenue" and "C'Est Si Bon" for Decca . . . Roy Rogers' "Peter Cottontail" and "Next To The X In Texas" for Victor . . . Margaret Whiting's "My Foolish Heart," from film of same name, and "Stay With The Happy People" for Capitol . . . "Baby, Won't You Say You Love Me," from "Wabash Avenue," and "The Flying Dutchman" by Herb Jeffries for Columbia . . . Gordon MacRae's "Oh! Oh! Oh! Ophelia" and "Two-Faced Heart" for Capitol . . .

## Tops In Pops

DINAH SHORE-Dusty Walker doing "Ask Me No Questions" and "You've Been Playing Checkers" for Columbia . . . Doris Day's "Hoop-Dee-Do" and "Marriage Ties" for Columbia . . . Jack Pina's "Dreamboat Rendezvous" and "That's A Plenty" for MGM . . . Freddy Martin's "Knees Up, Mother Brown" and "Did A Tear Fall" for Victor . . . Gordon Jenkins' "Bewitched" and "Where In The World" for Decca . . . "Rain" and "A Precious Little Thing Called Love" by the Frank Petty Trio for MGM . . . "Take Off Your High Hat" and "I Learnt To Rumba" by Vincent Lopez for Columbia . . . Peggy Lee's "Them There Eyes" and "Crazy He Calls Me" for Capitol . . . Vic Damone's "God's Country" and "Where I Belong" for Mercury . . . Eddie Cantor, Lisa Kirk and Sammy Kaye doing "The Old Piano Roll Blues" and "Juke Box Annie" for Victor . . .

## Other Toppers

VICTOR'S "Designed For Dancing" albums . . . Macklin Marrow's "When We're Dancing" and "La Vie En Rose" for MGM . . . Danny Kaye's "A Paper Full Of Fish And Chips" and "Confidentially" for Decca . . . Arthur Godfrey's "Scattered Toys" and "C'n I Canoe Up The River?" for Columbia . . . Russ Morgan's "Pavanne" and "Prisionero Del Mar" for Decca . . .

BERT BROWN

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or Coach!



BUY FROM LUXURY  
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NOW. Satisfaction  
Guaranteed or 5-Day  
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AT OUR RISK.

The Exact  
Same Material  
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Expensive  
Seat Covers!

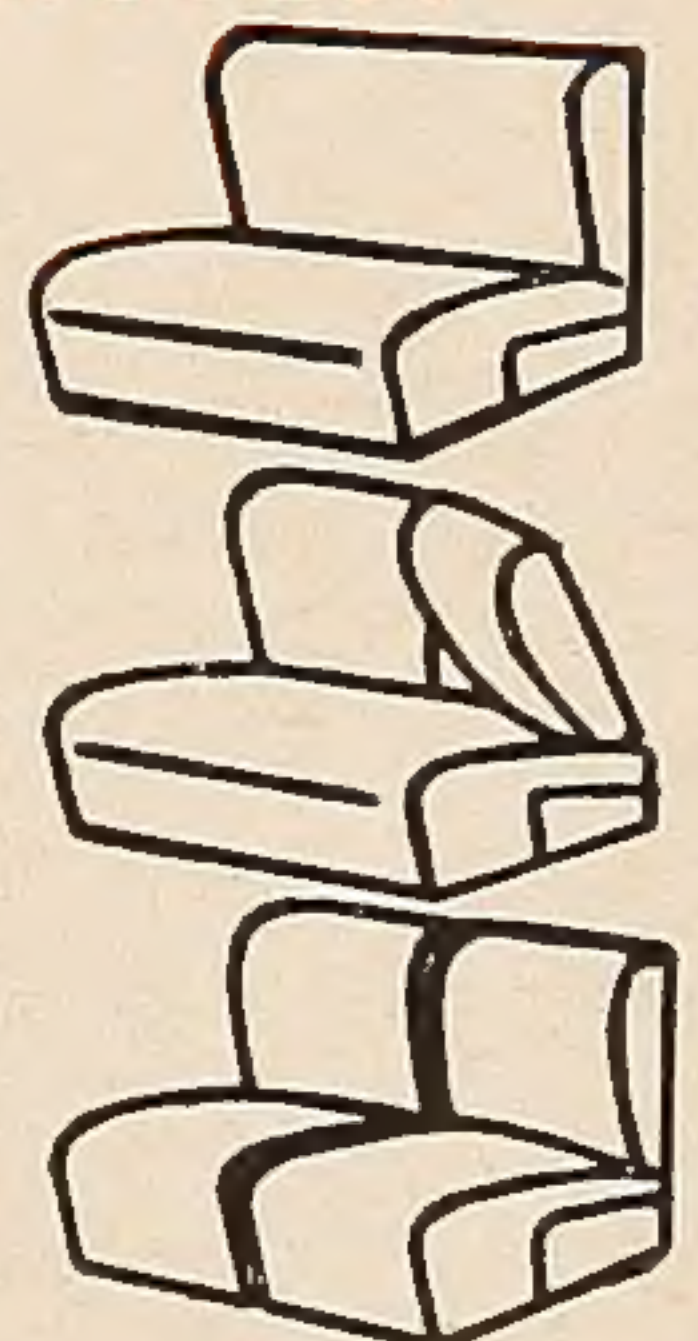
**EASILY INSTALLED—  
TAKES A FEW MINUTES!**

(on all make cars)  
Specify style for YOUR car.

**TYPE A**—Solid back  
for 4-door sedan . . .  
front or rear. Rear for  
coupe or coupe.

**TYPE B**—Divided back,  
solid seat for front  
coupe or coach.

**TYPE C**—Individual  
seats or bucket type for  
divided back and seat.



**SENT ON APPROVAL! SEND ONLY \$1.00**

**LUXURY SEAT COVER CO., Dept. 66**  
**1025 Broad St., Newark 2, N. J.**

Gentlemen: Kindly rush LUXURY Seat Covers on special  
5-day Money-Back Inspection Offer.

Color . . . . . 2nd Color . . . . .

☐ Full set front & back covers \$8.95. My car is a 19 . . . . .  
Make . . . . .

☐ Front seat cover, only \$4.98. ☐ 2-door ☐ 4-door

☐ Back seat cover only, \$4.98.

☐ Type A ☐ Type B ☐ Type C

☐ I enclose \$1.00. On delivery I'll pay postman balance plus few  
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☐ \$ . . . . . purchase price enclosed. You pay postage.

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**with 5-Day FREE Trial**



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Talc; Lipstick; All-Purpose Cream or Hand Lotion—make sure it's Cashmere Bouquet!

If it's *texture* you want, velvety and clinging, then make this luxuriously-smooth face powder your choice—  
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